




HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH





Digitized by the Internet Archive  
in 2015



















IMPERIAL  
MUSEUM OF THE LOUVRE







11  
2030  
687x

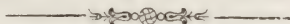
# GUIDE

THROUGH

## THE GALLERIES OF PAINTINGS

OF THE

## IMPERIAL MUSEUM OF THE LOUVRE



PARIS

PRINTED BY DE SOYE AND BOUCHET

2, PLACE DU PANTHÉON

---

1855

HAROLD B. LEE LIBRARY  
BRIGHAM YOUNG UNIVERSITY  
PROVO, UTAH



# INTRODUCTION

---

This Guide is divided into three distinct parts, comprising :

The First, the Italian and Spanish Schools.

The Second, the German, Flemish and Dutch Schools.

The Third, the French School.

The second part of this book, is distinguished from the first and third, by a coloured edge.

In each of these divisions will be found :

1° The accurate names of the Artists.

2° The dates and places of their birth and death, taken from the most authentic sources.

3° The names of the masters, when known, of whom the Artists were pupils.

4° The dimensions of the paintings, the material on which they are painted, and the size of the figures.

5° The description of the subjects represented.

6° The origin of the paintings; that is, the indication of the time at which they were added to the collection, and the names of the Sovereigns who bought them. We shall however observe that when we make use of the expression *Old collection*, it is because we were unable to discover exactly, the time of the admission of the painting

into the Museum; and that, under the denomination of *Napoleon Museum*, which relates to Napo'leon the First, we have united the works collected under the first Republic, the Consulate, and the Empire.

Each part has a separate set of numbers corresponding with those of the pictures of each school, which bear besides, on the frames, the names of the Artists.

The *red* numbers, indicate the Italian and Spanish Paintings.

The *blue* numbers, indicate the German, Flemish or Dutch Paintings.

The *black* numbers, indicate the French Paintings.

Persons wishing to have more ample details of the lives of the Artists whose names are mentioned in this book, and to know more of the historical particulars, relating to each painting exhibited, as well as the indication of the engravings made after it, will find that information in the work published in French, by M<sup>r</sup> Frédéric Villot, Chief Keeper of the Picture Department of the Imperial Museums, work of which this Guide, translated by M<sup>r</sup> A. Delaunay, is an abridgment.

The collection of pictures composing the Museum of Paintings, at the Louvre, is exhibited in the following rooms :

1<sup>o</sup> The *Large Hall*, in which has been united a selection of the master-pieces of the different Schools.

2<sup>o</sup> The *Grand Gallery*, adjoining the Hall. This gallery is divided into six parts, and six small saloons. The two first are dedicated to the Italian and Spanish Schools. — The first small saloon contains the early paintings of the German and Flemish Schools — The third and fourth parts, separated by a small saloon, belong to the German, Flemish and Dutch Masters. — The oldest pictures of the French Artists, have been collected in the third small saloon. The fifth part is reserved for the French School, which occupied also the sixth part (now

closed, being under repair), and went as far as the time of Louis XIV.

3° The visitor, retracing his steps, after having passed through the Gallery of Apollo, the Round Hall and the room of Antique Bronzes, reaches the *Large Hall of the Modern French School*, formerly called *the Hall of the seven chimneys*. In this Hall is found a selection of the most celebrated paintings of artists, who lived from the end of the last century until the present time, but who are no longer living; the Louvre only admitting the works of deceased artists.

4° The nine rooms adjoining this Hall, and which succeed each other, parallel with the river, contain the remainder of the French pictures, classed by centuries, beginning at the end of that of Louis XIII, or the first part of the reign of Louis XIV, until the most modern age.

5° After having gone through the Museum of the Sovereigns, three other rooms are reached, in which have been assembled together, the Flemish, Dutch and Italian paintings, which for want of room (until the completion of the Louvre), or from other causes, have not been admitted into the Grand Gallery.

6° Finally, in the large hall called the *Assembly Room*, adjoining the hall of Henri II, the enamels and earthen vases are exhibited; also the celebrated paintings of the battles of Alexander, executed by Ch. le Brun, for Louis XIV, and several others of minor value.

With the exception of the Large Hall, in which no classification has been preserved, the pictures have been classed, as much as possible, according to their chronological order. The works of the same artist have been collected together, in order to judge of his various styles, at different periods; and, after having grouped together the artists of the same school, the most remarkable paintings have been placed in the most conspicuous places, in order to facilitate the examination and study of them.

A considerable number of the paintings of the Museum have been engraved by skilful artists; these engravings are sold in the Louvre itself, in the department of the *Chalcography*. A selection of these prints is exhibited, in the rooms adjoining those of the Drawings, where the Catalogue of the complete collection may be found.

F. V.

April 25th 1855.

# EXPLANATION OF THE ABBREVIATIONS

USED IN THIS VOLUME.

---

H.	—	Height
W.	—	Width.
C.	—	Canvass.
W.	—	Wood.
Cop.	—	Copper.
Fig.	—	Heads or Figures.
Nat. S.	—	Natural Size.
Small S.	—	Small Size.

---

NOTA BENE. — The paintings designated in the catalogue, by an asterisk placed near the number, are not exhibited, having been taken out of rooms, which are now closed on account of repairs.

---

To enable the reader to understand the dimensions of the paintings, we here subjoin a comparative scale of French and English measures :

		feet.	inches.
0 <sup>m</sup> 01 (1 centimetre)	is equal to	0.	0 394
0. 05 (5 <i>id.</i> )	—	0.	1,970
0. 10 (1 decimetre)	—	0.	3,937
0. 20 (20 centimetres)	—	0.	7,874
0. 25 (25 <i>id.</i> )	—	0.	9,844
0. 50 (50 <i>id.</i> )	—	1.	6,688
0. 75 (75 <i>id.</i> )	—	2.	4,532
1. 00 (1 metre)	—	3.	3,371
2. 00 (2 <i>id.</i> )	—	6.	6,741
3. 00 (3 <i>id.</i> )	—	9.	10,112
4. 00 (4 <i>id.</i> )	—	13.	1,483
5. 00 (5 <i>id.</i> )	—	16.	4,854



PART I

---

ITALIAN AND SPANISH  
SCHOOLS.

---

1890

THE HARTFORD BRANCH



# ITALIAN SCHOOLS.

---

**ALBANI** (FRANCESCO), *born in Bologna the 17th of March 1578, died in the same city the 4th of October 1660.*  
— (Bolognese School.)

Pupil of Denis Calvaert and of the Carracci.

## 1 *God the Father sends the angel Gabriel to Mary.*

H. 0,32. — W. 0,42. — Oval shape. — Painted on  
canvass pasted on wood. — Heads 0,15.

In the center of the picture, the Father, supported by a group of angels and a scepter in his hand, leans on the globe placed on his knees. He orders the archangel Gabriel to announce to Mary that she will become the mother of the Saviour; below Gabriel, is an angel bringing a branch of lily. On the left, Peace and Justice are seated on a cloud, holding, one a palm, the other a sword; an angel, placed near them, shows a scroll. On the right, Faith and Hope are embracing each other. In the upper part of the painting, the Heavens opened show the heavenly host.

Collection of Louis XIV.

## 2 *The Annunciation.*

H. 0,74. — W. 0,43. — C. — Heads 0,35.

On the right, the Virgin in a kneeling posture, turns at the aspect of the angel Gabriel who advances born

on a cloud, his arms crossed on his breast and holding in his right hand a lily. The Holy Ghost, under the form of a dove, descends from Heaven accompanied by three angels.

Collection of Louis XIV.

### 3 *The Annunciation.*

H. 0,19. — W. 0,14. — Cop. — Heads 0,10.

Repetition of the preceding picture.

Collection of Louis XIV.

### 4 *The sojourn in Egypt.*

H. 0,74. — W. 0,95. — C. — Heads, 0,25.

Two angels kneeling offer fruits and flowers to the Infant Jesus seated on the knees of his mother; a third one, on the other side, lowers the branch of a tree, so that the Virgin may gather the fruit; on the right, saint Joseph leads the ass towards a river barred by a cascade. In the clouds, angels are bringing baskets of different fruits which they have just gathered.

Napoleon Museum.

### 5 *The sojourn in Egypt.*

H. 0,76. — W. 0,95. — Cop. — Heads 0,28.

Saint Joseph in meditation holds a book on his knees. On the right, an angel leads the ass to a spring, flowing from a rock. — Repetition of the preceding picture with a few alterations.

Collection of Louis XIV.

### 6 *Holy Family.*

H. 0,57. — W. 0,43. — Cop. — Heads, 0,25.

Under a portico of the corinthian order, the Virgin, seated, supports the Infant Jesus in his cradle; the

young saint John bends his knees to him and receives his caresses. Behind them is Saint Elisabeth; on the right, saint Joseph, holding a book and his elbow leaning on a table, interrupts his reading to contemplate them; in the back ground, on the left, two angels, their hands crossed on their breast, adore the Saviour. In the air, are two angels, one bringing in a basket flowers which the other scatters.

Collection of Louis XIV.

### 7 *Apparition of Jesus to Magdalen.*

H. 0,19. — W. 0,14. — Cop. — Heads 0,12.

On the right, Mary Magdalen, her hair in disorder and a vase of perfumes in her hand, is kneeling before Christ leaning on a spade. In the back ground, behind Mary Magdalen, two angels are seated on the edge of the sepulchre, at the entrance of the cave.

Collection of Louis XIV.

### 8 *Saint Francis in prayer.*

H. 0,17. — W. 0,15. — Cop. — Heads 0,22.

At the entrance of a grotto, the saint, seen at half length, nearly in profile and turned towards the left, rests one hand on his breast and the other on a skull; he looks at the cross with fervor, and a ray of light plays round his head. Hills in the back ground.

Napoleon Museum.

### 9 *The toilet of Venus.*

H. 2,03. — W. 2,52. — C. — Heads 0,65.

Upon a terrace on the sea shore, and in front of a portico of the doric order, Venus is looking at herself in a glass which Cupid presents. A little to the left, three Loves are near a table on which is placed a vase of flowers. On the right, in the middle of a basin, is a

rich fountain ornamented with sculpture. In the back ground, a palace; in the air, the car of the goddess; Loves feeding the swans, and playing on musical instruments.

Collection of Louis XIV.

#### 10 *The repose of Venus and Vulcan.*

H. 2,03. — W. 2,55. — C. — Heads 0,65.

On the left, Venus rests on a couch, and Vulcan, stretched at her feet, leans on his hammer. Two Loves present the goddess with a shield pierced by arrows. On the right, Loves are forging and sharpening darts; others are finishing and trying bows. Diana, born on a cloud, accompanied by two nymphs, holds a javelin.

Collection of Louis XIV.

#### 11 *The disarmed Loves.*

H. 1,98. — W. 2,45. — C. — Heads 0,65.

In the midst of a forest, the Loves are sleeping on cushions. The nymphs of Diana surprise and disarm them. On the left, a nymph is cutting the wings of Love, while her companion is carrying away his bow and quiver. On the right, another nymph breaks a bow on her knee. In the back ground, Calisto and one of her companions; in the air, Diana born on clouds.

Collection of Louis XIV.

#### 12 *Adonis led to Venus by the Loves.*

H. 2,03. — W. 2,55. — C. — Heads 0,65.

On the right, Love conducts Adonis, leading a dog, to Venus reposing on cushions, in the shade of large trees where Loves are playing, while others who are watching by the side of the goddess seem, by their signs, to recommend silence and secrecy. A river for-

ming several cascades, is flowing through high mountains, and descends from the back to the fore ground. Loves are bathing in it; in the air, two Loves are holding a large white veil.

Collection of Louis XIV.

### 13 *Apollo watching the flocks of Admetes.*

H. 0,88. — W. 1,03. — Cop. — Heads 0,32.

Towards the right, Apollo, holding with one hand his lyre and his crook with the other, is seated on a hillock. Mercury flies towards him, to announce to him the end of his exile; he shows to the god in the distance, the Muses assembled on the banks of the Hippocrene, and Pegasus on the summit of the Helicon. On the left, the flocks of Admetes; mountains are in the back ground; in the Heavens, the divinities of Olympus born on clouds.

Collection of Louis XIV.

### 14 *The triumph of Cybele.*

H. 0,88. — W. 1,03. — Cop. — Heads 0,30.

Cybele seated between two lions, on a throne raised by three steps, extends her arms, raises her eyes to Heaven, invokes the heat of the sun which grows and ripens the productions of the earth. On the left, on one of the steps of the throne, Ceres is seated; and, in the fore ground, Flora on whose head Love is placing a wreath of flowers. On the right, near the throne, Bacchus is standing, pressing grapes in a golden cup; and, in front, Pomona is seated on the ground, surrounded with fruits. In the back ground, Pan and satyrs are watching the flocks. In the air, Apollo driving his car.

### 15 *Actæon metamorphosed into a stag.*

H. 0,50. — W. 0,61. — Cop. — Heads 0,33.

Diana, surrounded by her nymphs, is seated on a hillock on the banks of a stream; she extends her arms

towards Actæon, whose metamorphosis is already commencing.

Collection of Louis XIV.

# 16 *Actæon metamorphosed into a stag.*

H. 0,76. — W. 1,00. — C. — Heads 0,32.

Diana, entirely naked, and standing in the middle of her frightened nymphs, who cover themselves with their draperies, extends her hand towards Actæon, who takes flight and whose head is already commencing to be transformed.

Collection of Louis XIV.

# 17 *Actæon metamorphosed into a stag.*

H. 0,67. — W. 0,93. — C. — Heads 0,32.

Repetition of the preceding picture.

Collection of Louis XIV.

# 18 *Apollo and Daphne.*

H. 0,17. — W. 0,35. — Cop. — Heads 0,12.

On the right, Apollo, his bow in his hand, pursues Daphne, who flies from him armed with a javelin. In the air, Love born on a cloud.

Collection of Louis XIV.

# 19 *Salmacis and Hermaphrodite.*

H. 0,14. — W. 0,31. — Cop. — Heads 0,10.

On the left, Salmacis, hidden behind some trees, perceives Hermaphrodite, who is stripping off his clothes, to bathe in the fountain of that nymph.

Collection of Louis XIV.



20 *Venus and Adonis.*

H. 0,46. — W. 0,62. — C. — Heads 0,26.

In the shade of large trees, Venus surrounded by Loves, is stretched on cushions. One of the Loves leads towards her Adonis who admires her; another plays with the dog of the hunter.

Collection of Louis XIV.

21 *Latona metamorphosing peasants into frogs.*

H. 0,75. — W. 0,70. — C. — Heads 0,40.

Latona, seated under a tree and holding her two children, Apollo and Diana, is surrounded by fishermen; the head of one of them has already been metamorphosed.

Collection of Louis XIV.

22 *Ulysses with Circe.*

H. 0,45. — W. 0,57. — Cop. — Heads 0,30.

Ulysses, a sword in his hand, threatens Circe who has just been metamorphosing his companions into swine. In the air, Mercury is seen flying, after having succoured Ulysses; the women of Circe are behind her in an attitude of terror.

Collection of Louis XIV.

**ALBANE (AFTER).**23 *Lucretia dying by her own hand.*

H. 1,89. — W. 1,30. — C. — Heads Nat. S.

Lucretia, her eyes raised towards Heaven, and kneeling on an elevated cushion, is preparing to stab herself with a poniard.

Old collection.

**ALBERTINELLI** (MARIOTTO), *born in Florence towards 1467, died at 45, towards 1512.* — (Florentine School.)

Pupil of Cosimo Roselli.

24 *Saint Jerome and saint Zenobe adoring the Infant Jesus in the arms of the Virgin.*

H. 1,86. — W. 1,76. — C. — Heads Nat. S.

The Virgin, standing on a pedestal, holds in her arms, the Infant Jesus, who blesses saint Jerome and saint Zenobe, bishop of Florence, both kneeling by his side. In the distance, on the left, saint Jerome is praying at the foot of a crucifix; on the right, Saint Zenobe visiting the suburbs of Florence and restoring to life a young man, whom they were just going to inter. On the plinth of the bas-relief, placed under the feet of the Virgin, and representing Adam and Eve near the tree of knowledge, is written :

MARIOCTI. DEBERTINELLIS. OPVS. A. D. M. D. VI.

Napoleon Museum.

25 *Jesus appearing to Magdalen.*

H. 0,57. — W. 0,48. — C. — Heads 0,34.

Mary Magdalen, on her knees, extends her arms towards Christ who is leaning on a gardening implement. In the back ground, on the left, Jesus is seen coming out of the sepulchre and the guards are thrown on the ground.

Collection of Louis XIV.

**ALEXANDRE VÉRONÈSE** — (See TURCHI.)

**ALFANI** (ORAZIO DI DOMENICO), *born in Perugia towards 1510, died during the Christmas holydays in 1583.* — Roman School.)

Pupil of his father Domenico Alfani.



26 *Mystic marriage of saint Catherine of Alexandria.*

H. 2,12. — W. 1,45. — W. — Heads Nat. S.

The Virgin, seated on a throne raised up by one step, is holding on her knees the Infant Jesus, who places the nuptial ring on the finger of saint Catherine of Alexandria, kneeling on the left, leaning on the fragment of a wheel, and holding a palm. Behind saint Catherine, saint Antony of Padua, holds in one hand a branch of lily, and a heart in the other. On the right, saint Francis d'Assise is standing, carrying a book and a crucifix. On the step of the throne, between two sculptured figures, a scroll on which is written the date :

A. D. M. D. XLVIII.

Napoleon Museum.

**ALLEGRI** (ANTONIO), called IL CORREGGIO, born in Correggio (in the duchy of Modena) in 1494, died in the same city the 5th of March 1534. — (Lombard School.)

The name of his master is not known.

27 *Mystic marriage of saint Catherine of Alexandria.*

H. 1,05. — W. 1,02. — W. — Figures half length Nat. S.

Saint Catherine receives a ring from the Infant Jesus, seated on the knees of the Virgin. On the right, saint Sebastian holding arrows in his hands, is standing behind saint Catherine. In the back ground is seen, on the left, the martyrdom of these two saints.

Collection of Louis XIV.

28 *The sleep of Antiope.*

H. 1,90. — W. 1,24. — C. — Heads Nat. S.

Antiope, reposing on a blue drapery, has her head resting on her right arm and is holding an arrow in

her left hand; at her feet, Cupid sleeps on the skin of a lion, having near him his torch. On the left, near a tree, Jupiter, under the form of a satyr, raises the drapery which is covering Antiope and considers her with attention.

Collection of Louis XIV.

## **ALLEGRI** (*School of ANTONIO.*)

### 29 *Christ crowned with thorns.*

H. 0,54. — W. 0,45. — C. — Bust Nat. S.

His hands are bound and he holds a reed.

Collection of Louis XVI.

## **ALLORI** (CRISTOFANO), *born in Florence the 17th of October 1577, died in 1621. — (Florentine School.)*

Pupil of Alessandro Allori, his father, and of Santi di Tito.

### 30 *Isabella of Arragon at the feet of Charles VIII.*

H. 1,21. — W. 1,57. — C. — Heads 0,80.

Charles VIII. crossing Lombardy in 1494, to conquer the kingdom of Naples, stopped in the castle of Pavia, and desired to see the young duke, John Galeas, suffering from a cruel malady. The presence of Louis Sforce, called the Moor, uncle and tutor of the young duke, prevented the two princes from speaking together in liberty. The king, whose page carries his mantle adorned with fleurs de lys, extends his scepter towards Isabella, kneeling before him. On the left another page is raising a velvet drapery with golden bands. In the back ground, on the right, the young invalid duke.

Collection of Louis XVIII.

**ALUNNO (NICOLA) DI FOLIGNO.** *He was born in Foligno. Pictures by him are known dated in 1458 and in 1499. It appears that he was still living after 1500. — (Ombrian School.)*

He is believed to have been a pupil of Bartolommeo di Tomaso de Foligno:

### 31 *Step of an altar divided in six compartments :*

#### 1° *Scroll supported by two angels.*

H. 0,36. — W. 0,15. — W. — Heads 0,15.

It contains an inscription in elegiac latin verses defaced by time, reproduced in the *Lettere pittoriche Perugine* of Annibale Mariotti; but without the abbreviations that are in the original text :

*Ad lectorem.*

*Nobile testata ē pingi pia Brisida qdā*

*Hoc opus; O! nimiu munera grata Deo.*

*Si petis auctoris nomen : Nicholaus Alunus*

*Fulginis, patrie pulcra corona suæ.*

*Octo quincties centū d millibus anni*

*Cū manus imposita est ultima vanuerant.*

*Sed q̄ plus meruit q̄so, te iudice, lector,*

*Cū causā dederit Brisida et ille manum?*

To the reader. — By her will, the pious Brisida formerly ordered to paint that splendid work. O present too agreeable to God! If thou askest the name of the author, it is Nicolas Alunno de Foligno, worthy child of his country. Fifteen times a hundred years less eight, had elapsed when the last touch was put to it. But who had the most merit, I make thee a judge, reader, Brisida who ordered it or the hand that executed it?

#### 2° *The prayer in the garden of Olives.*

H. 0,36. — W. 0,35. — W. — Heads 0,15.

On the left, Jesus kneeling, to whom an angel presents the chalice; on the right, in front, the apostles are asleep; in the back ground, Judas showing Christ to the soldiers.

### 3° *The scourging.*

H. 0,36. — W. 0,40. — W. — Heads 0,15.

A torturer binds Christ to the column of an edifice, on which are inscribed the letters S. P. Q. R.

### 4° *Christ taken to the cross.*

H. 0,36. — W. 0,64. — Heads, 0,15.

On the left, the Virgin supported by the holy women.

### 5° *Christ between the two thieves.*

H. 0,36. — W. 0,77. — W. — Heads 0,15.

Two angels are receiving the blood which flows from the hands of Christ.

### 6° *Joseph of Arimathæa and Nicodemus on the way to Calvary.*

H. 0,36. — W. 0,15. — W. — Heads 0,15.

Joseph of Arimathæa is holding the hammer, and Nicodemus the pincers which they are going to use to remove Christ from the cross.

Napoleon Museum.

**AMERIGHI or MORIGI** (MICHEL-ANGIOLO), called IL CARAVVGGIO, painter and engraver, born in Caravaggio, near Milan, in 1569, died in 1609 at Porto-Ercole. — (Lombard Schcol.)

He had no master, studied the works of Giorgion and Nature.

### 32 *The death of the Virgin.*

H. 3,69. — W. 2,45. — C. — Heads Nat. S.

The Virgin is extended on her death bed; the apostles and their disciples are plunged in grief.

On the fore ground, a woman seated, absorbed in the greatest sorrow, is wiping her tears.

Collection of Louis XIV.

### 33 *The fortune teller.*

H. 0,99. — W. 1,31. — C. — Figures half length.  
Nat. S.

A gipsy is holding the hand of a richly dressed young man, who seems to listen to him attentively.

Collection of Louis XIV.

### 34 *A concert.*

H. 1,21. — W. 1,72. — C. — Figures half length.  
Nat. S.

Eight musicians, standing before a desk, sing and play on several instruments; an organist, seated on a stool, accompanies them.

Old collection.

### 35 *Portrait in full length of Alof de Vignacourt, grand master of Malta in 1601.*

H. 1,95. — W. 1,34. — C. — Heads Nat. S.

He is standing covered with armor, and holds a staff of commandment. Near him, a page is carrying his helmet.

Collection of Louis XIV.

**ANDREA DE MILAN**, *milanese painter who was flourishing in 1502.* — (Lombard School.)

### 36 *The crucifixion.*

H. 1,10. — W. 0,77. — W. — Heads 0,35.

Christ stretched on the cross, is surrounded by roman soldiers; one of them holds in his hand the lance with which he has just been piercing the side of the Saviour. In the fore ground, the Virgin, fainting, is supported by a holy woman; near her, saint John raises his eyes towards Christ. On the opposite side, two soldiers stooping are playing with dice, for his garment without a seam. In the distance a city is seen, before which flows a river covered with galleys and ships. — This picture is signed : ANDREAS. MEDIOLANENSIS. FA. 1503.

**ANDREA DEL SARTO, ANDRÉ DEL SARTE.** —  
*See VANNUCCHI.*

**ANDREA LUIGI DI ASSISI**, *called L'INGEGNO, born towards 1470, died towards 1556.* — (Ombrian School.)

It is thought that he may have had Nicolo Alunno for master

### 37 *Holy Family.*

H. 2,13. — W. 1,48. — Arched shape. — W.—  
Heads half. S.

Angels are supporting the throne on which the Virgin seated, presents her son to be adored by two holy martyrs. She is accompanied by saint Joseph and another saint. On the lower part of the throne is written : AVE MARIA GRACIE PLENA.

Napoleon Museum.

**ANDREA VICENTINO.** — *See MICHELI (ANDREA DE').*



**ANDREASI** (IPPOLITO), *called L'ANDREASINO, born in Mantua in 1548, died in the same city the 5th of June 1608.*

Probably a pupil of the Mazzola from Parma.

### 38 *The Holy Family served by the angels.*

H. 0,69. — W. 0,54. — C. — Heads 0,30.

The Virgin sitting on a carved seat, is holding on her knees the Infant Jesus; saint Elisabeth standing, is leaning on the back of the Virgin's seat; farther off, saint Joseph, sitting and holding a staff, points to the young saint John. Three angels are offering grapes to the Infant Jesus, and three others, in a tree, gather fruits, with which they are filling a basket. Farther off a young and an old man walking in a road, situated between two hillocks, covered with trees and adorned with buildings.

Collection of Louis XIV.

**ANDRIA** (TUCCIO or TUZIO DI), *was painting in the church of saint James, in Savona, in 1487. — (Genoese School.)*

### 39 *Christ in the midst of the apostles.*

H. 0,18. — W. 2,04. — W. — Figures half length 0,40.

Jesus, in the center of the painting, rests his left hand on a globe and raises the right one in the attitude of blessing. By his side, are saint John and saint Peter; the other apostles are grouped by two and opposite to each other, excepting at the extremities, where an apostle is isolated.

Step of an altar piece with a gilt and stamped ground.

**ANGELI** (FILIPPO D'), *called IL NAPOLITANO, painter, engraver, born in Rome towards 1600, died in 1660. — (Roman School.)*

Pupil of his father.

40 *The satyr and the peasant.*

H. 0,37. — W. 0,50. — C. — Heads 0,25.

On the left, the peasant seated, blows on his spoon. On the right, the satyr is standing, his two hands leaning on the table. In the back ground, in the center, a woman is standing, holding a child in her arms.

Old collection.

**ANGELI** (GIUSEPPE), *born towards 1715, was still living in 1793.* — (Venetian School.)

Pupil of Gio. Battista Piazzetta.

41 *The soldier and the young drummer.*

H. 0,82. — W. 0,68. — C. — Figures half length. Nat. S.

A soldier, a furred cap on his head, and a cloak on his shoulders, is leaning on his sword and listens to a child who is beating the drum at his side.

Old collection.

**ANGELICO** (IL BEATO). — See GIOVANNI (FRA).

**ANSELM** (MICHEL-ANGELO), *called also MICHEL-ANGELO DA LUCCA or DA SIENA, born in Lucca in 1491, was still living at the end of 1554.* — (Lombard School.)

Pupil of Gio. Ant. called the Sodoma or of Bartolommeo Ne-roni dit Riccio according to other authors.

42 *The Virgin and the Infant Jesus adored by saint John the Baptist and by saint Stephen.*

H. 1,69. — W. 1,23. — W. — Heads Small Nat.

The Virgin seated, holding her child in her arms, is born on clouds, and surrounded by a host of angels.



Saint John the Baptist, kneeling, raises his eyes to Heaven; his cross is placed before him; saint Stephen, martyr, holds a palm, and points to those words, inscribed on a book which an angel presents him : *Ecce vias celos apertos, — et Jesum statem à dextris virtutis Dei.*

Napoleon Museum.

**ARPINO** (IL CAVALIERE D'). — See CESARI.

**ASSISI.** — See ANDREA LUIGI D'ASSISI.

**BAGNACAVALLO.** — See RAMENGLI.

**BARBARELLI** (GIORGIO), called IL GIORGIONE, born in Castel-Franco, or according to some authors, in Viselago, village of the province of Treviso, in 1477, died in 1511. — (Venetian School.)

Pupil of Giovanni Bellini.

**43** *Holy family, several saints and a Donor.*

H. 1,00. — W. 1,36. — W. — Figures half length, Small S.

On the left, the Virgin seated, holds on her knees the Infant Jesus, saint Joseph is placed behind her. On the right, saint Sebastian, pierced with arrows, bound to a tree, and saint Catherine are before them. Quite in the fore ground, in the center, the Donor whose bust and profile only are seen.

Collection of Louis XIV.

**44** *Rural concert.*

H. 1,10. — W. 1,38. — C. — Figures half size.

A naked woman, turning her back, a flute in her hand, and two young men, of whom one holds a lute, are sea-

ted on the grass, and seem to be conversing together. On the left and standing, a woman, whose drapery only covers the lower part of the body, pours in a sort of stone reservoir, the water contained in a glass vase.

Collection of Louis XIV.

## **BARBARELLI** (*Attributed to*).

### **45** *The head of saint John the Baptist presented to Salome.*

H. 0,78. — W. 0,64. — W. — Heads 0,65.

The daughter of Herodias, standing, receives from an executioner in armor, the head of saint John placed in a dish. On the left, in the distance, the executioner points to the head of the saint whom he has just beheaded.

Collection of Louis XIV.

**BARBIERI** (GIOVANNI FRANCESCO), *called IL GUERCINO, born at Cento, small town in the province of Bologna, the 8th of February, 1591, died in 1666. — (Bolognese School.)*

Pupil of Paolo Zagnoni and of Cremonini.

### **46** *Lot and his daughters.*

H. 1,72. — W. 2,21. — C. — Heads Nat. S.

Lot, seated on a mountain, between his two daughters, empties the cup which one of them fills. In the back ground, the wife of Lot, changed into a pillar of salt, and the burning of Sodom.

Collection of Louis XVIII.

#### 47 *The Virgin and the Infant Jesus.*

The Virgin, standing and seen at half length, supports on a table, the Infant Jesus, in the act of giving his blessing.

Napoleon Museum.

#### 48 *The resurrection of Lazarus.*

H. 1,99. — W. 2,33. — C. — Heads Nat. S.

Christ standing, extends his arm towards Lazarus whose bonds a young man is loosening. Mary and Martha, sisters of Lazarus, are, one at the feet of Christ, the other near the sepulchre with two disciples. On the right, a man leaning over the tomb, holds his nose on account of the odor.

Collection of Louis XVI.

#### 49 *The Virgin and saint Peter.*

H. 1,22. — W. 1,59. — C. Figures half length. Nat. S.

The Virgin seated, her hands resting on her knees, is motionless with grief; saint Peter, wiping his eyes, shows his sorrow and repentance.

Collection of Louis XIV.

#### 50 *Saint Peter in prayer.*

H. 0,75. — W. 0,60. — C. — Bust Nat. S.

His head is bare, turned to the right, and he holds in his hands a key and an open book.

Napoleon Museum.

51 *Saint Paul.*

H. 0,75. — W. 0,61. — C. — Bust. Nat. S.

He is represented bare headed, nearly in profile, turned to the left, one hand resting on the hilt of a sword.

Napoleon Museum.

52 *Salome receiving the head of saint John the Baptist.*

H. 1,39. — W. 1,67. — C. — Figures half length.  
Nat. S.

Salome, daughter of Herodias, receives in a basin the head of saint John the Baptist, which an executioner is holding by the hair.

Napoleon Museum.

53 *Vision of saint Jerome.*

H. 0,42. — W. 0,48. — Cop. — Heads 0,48.

Saint Jerome, stretched on a mat in his grotto, wakens seized with terror, at the sound of the trumpet of the last judgment, blown by an angel. Near him on the ground, are two books and a skull.

Collection of Louis XIV.

54 *Saint Francis d'Assise and saint Benedict.*

H. 2,80. — W. 1,83. — C. — Heads Nat. S.

An angel appears in the air, to saint Francis d'Assise and saint Benedict. The latter, clothed in white, holding a book and the pastoral staff in his hand, listens to the sounds of the celestial music, which ravishes saint Francis d'Assise.

Napoleon Museum.

55 *The holy protectors of the city of Medina.*

H. 3,32. — W. 2,30. — C. — Heads Nat. S.

The Virgin, accompanied by two angels, and born on the clouds, holds in her arms, the Infant Jesus, who is giving his blessing. Saint Geminian, bishop, is receiving from an angel the raised map of the city of Modena; behind him, another angel bears his crosier. Saint John the Baptist kneeling, intercedes with Mary. On the right, Saint George standing, clothed in armor, leans on his sword; in the back ground, saint Peter, martyr, monk of the order of saint Dominick.

Napoleon Museum.

56 *Hersilia separating Romulus and Tatius.*

H. 2,53. — W. 2,67. — C. — Heads Nat. S.

Hersilia holds the arm of Romulus, and casts suppliant looks towards his father, whose armed hand a Sabine woman is also arresting. In the back ground, battle of the Sabines and Romans.

Napoleon Museum.

57 *Circe.*H. 1,24. — W. 0,96. — C. — Figures half length.  
Nat. S.

Her head dressed with a turban, adorned with feathers and a diamond clasp, the sorceress holds in her right hand a wand, and in the left a golden vase; near her, on a table, another vase and an open book in which are traced cabalistic characters.

Collection of Louis XIV.

58 *Portrait of Guerchin.*

H. 0,77. — W. 0,62. — C. — Bust Nat. S.

He is represented bare headed, three quarters, turned to the left, with long hair, a white collar turned down, and a garment of black watered silk; he holds in his hand his pallet and his brushes.

Old collection.

59 *Saint John in the desert.*

H. 2,43. — W. 1,69. — C. — Heads Nat. S.

Saint John, standing, holds in his left hand a cross made of reeds, and in the right a cup in which he receives the water which gushes from a rock.

Old collection.

60 *Saint Cecilia.*

H. 1,22. — W. 1,00. — C. — Figures down to the knees. Nat. S.

She is represented three quarters, turned to the left, seated and playing on the organ.

Old collection.

**BAROCCI** (FEDERIGO), or **FIORI D'URBINO**, *painter and engraver, born in Urbino in 1528, died the 30th of September 1612.* — (Roman School.)

Pupil of Francesco Menzocchi and of Battista Franco.

61 *The Virgin and the Infant Jesus adored by saint Anthony and saint Lucy.*

H. 2,85. — W. 2,20. — C. — Heads Nat. S.

Seated on clouds and crowned by two angels, the

Virgin holds on her knees the Infant Jesus, who presents a palm to saint Lucy, prostrate at his feet. Behind the saint, an angel carries in a cup, the eyes of which she was deprived, while suffering martyrdom; on the other side, on the left, saint Anthony abbot, kneeling on the ground, meditates on the Holy Scriptures. In the back ground a city.

Napoleon Museum.

## 62 *Saint Catherine.*

H. 0,82. — W. 0,68. — C. — Bust Nat. S.

She has a crown on her head, her eyes raised to Heaven, one hand resting on her breast, and the other on the hilt of a sword. Near her is a wheel with iron spikes, instrument of her martyrdom.

Collection of Louis XVIII.

**BARTOLO** (TADDEO DI), *born in Sienna in 1363, died in 1422.* — (Florentine School.)

The name of his master is not known.

## 63 *Altar piece divided in three compartments.*

### 1° *The Virgin and the Infant Jesus.*

H. 1,42. — W. 0,72. — W. — Heads small size.

The Virgin, seated and surrounded by cherubs, holds on her knees the Infant Jesus; he is standing and plays with a little bird.



### 2° *Saint Gerard and saint Paul.*

H. 1,30. — W. 0,70. — W. — Heads 1,10.

Saint Gerard, clothed in the habit of his order, leans his right hand on a crutch, and holds in his left a rosary; saint Paul holds a sword in his right hand, and in the left a scroll on which is written: *Andromanos*.

### 3° *Saint Andrew and saint Nicolas, bishop of Myra.*

H. 1,30. — W. 0,70. — W. — Heads 1,10.

Saint Andrew holds a cross in his right hand and a book in his left; saint Nicolas carries a crosier in his right hand, and in his left a book and three besants. Over the sides are the medallions of saint Gregory, pope, and of saint Louis, king of France.

Napoleon Museum.

**BARTOLOMMEO (FRA) DEL FATTORINO**, *called BACCIO DELLA PORTA, or IL FRATE, born in the village of Savignano, near Florence, in 1469, died in the convent of Saint Mark, at Florence, the 6th of October 1517. — (Florentine School.)*

Pupil of Cosimo Roselli.

### 64 *The angelic salutation.*

H. 0,96. — W. 0,76. — W. — Heads 0,42.

The Virgin, a book in her hand, is seated on a platform in a niche, and contemplates the angel Gabriel, who appears in the air, carrying a branch of lily. Saint John the Baptist, saint Paul, saint Jerome, saint Francis, are standing on each side of the Virgin; saint Margaret on the left, and saint Magdalen on the right, are kneeling in the fore ground of the painting, the first holding a cross, and the second a vase.

Collection of Francis I.



**65** *The Virgin, saint Catherine of Sienna, and several Saints.*

H. 2,57. — W. 2,28. — W. — Heads small S.

The Virgin, seated on a throne, accompanied by saint Peter, saint Bartholomew, saint Vincent and other personages, holding branches of palm, presides at the mystic marriage of the Infant Jesus with saint Catherine, who is kneeling before him. Behind the Virgin, saint Francis and saint Dominick embrace each other, in token of the affection which unites them. In the upper part, angels are supporting the curtains of the canopy which is over the throne. On the steps of the throne is written : ORATE PRO PICTORE. M. D. XI; and on the lower one : BARTHOLOME FLOREN. OR. PRAE.

Collection of Francis I.

**BARTOLOMMEO DI GENTILE DA URBINO.**

*The year of his birth and of his death are unknown; it is however certain by the date of his paintings, that he was stil living in 1508. — (Roman School.)*

**66** *The Virgin and the Infant Jesus.*

H. 1,55. — W. 0,80. — W. — Heads small size.

The Virgin, seated on a throne arched and inlaid with costly marble, holds in her arms the Infant Jesus, who wears a coral necklace.

At the bottom of the picture is written :

BARTOLOMEVS. M. GENTILIS. DE. VRBIN. PINXIT.

ANN. MCCCCLXXXVII.

And upon the arch of the monument :

O MATER. DEI. MEMENTO. MEI.

Collection of Louis-Philippe.

**BATTONI** (IL CAVALIERE POMPEIO GIROLAMO), *born at Lucca 1708, died at Rome in 1787.* — (Roman School.)

Pupil of Gio. Dominico Brugieri and of Gio. Dom. Lombardi.

67 *The Virgin, her eyes cast down, and her hands crossed on her breast.*

H. 0,47. — W. 0,37. — C. — Bust. Nat. S.

Old collection.

**BECCAFUMI.** — *See MECARINO.*

**BEDOLO** (GIROLAMO). — *See MAZZOLO. (GIROLAMO.)*

**BELLINI** (GENTILE), *born in Venice in 1421, died in the same city the 23d of February 1507.* — (Venetian School.)

Pupil of his father Jacopo Bellini.

68 *Reception of a venetian ambassador at Constantinople.*

H. 1,18. — W. 2,03. — C. — Heads 0,38.

The Venetian ambassador, clothed in red, accompanied by five personages dressed in black, is presented to an old man wearing a turban and seated on a divan placed before the door of a palace. On the steps and in the court, a great number of Orientals, of whom one is on horseback, accompanied by two soldiers. In the background, the garden and terraces of the palace.

Collection of Louis XIV.

69 *Portraits of John and Gentil Bellin.*

H. 0,44. — W. 0,63. — C. — Busts Nat. S.

They are placed in front of each other, and have both, a cap and a garment trimmed with fur. John, seen

nearly in profile, turned to the right, has long black hair; those of Gentil, turned to the left, are reddish. Behind them and in the center, are draperies; on each side a landscape.

Collection of Louis XIV.

## BELLINI. (*School of GIOVANNI.*)

### 70 *The Virgin and the Infant Jesus.*

H. 0,74. — W. 0,86. — C. — Busts small S.

The Infant Jesus is in the arms of the Virgin; on the right, saint Sebastian pierced with arrows, and bound to a tree.

Old collection.

## BELTRAFFIO (GIOVANNI-ANTONIO), *born in 1467, died in 1516.* — (Lombard School.)

Pupil of Leonardo da Vinci.

### 71 *The Virgin of the Casio family.*

H. 1,86. — W. 1,84. — W. — Heads large S.

In the center of the painting, the Virgin, seated and holding the Infant Jesus on her knees, receives the homage of two Donors kneeling on each side of the picture. On the left, the eldest presented by saint John the Baptist, is Girolamo Casi, or da Casio, father of Giacomo, who, placed in the angle of the right side, his cap in his hand, wears on his head, in his poetical capacity, a wreath of laurel. Near him, saint Sebastian is standing, his hands tied behind his back, and bound to a tree. Above the head of the Virgin, in a cloud, is an angel playing on a lute.

Napoleon Museum.

**BENOZZO DI LESE GOZZOLI**, *born in Florence in 1423, was still living in 1485. — (Florentine School.)*

Pupil of Fra Giovanni da Fiesole.

## 72 *The triumph of saint Thomas d'Aquin.*

H. 2,27. — W. 1,02. — W. — Heads half size.

This composition is divided into three parts.

In the upper part: Jesus Christ, in his glory, surrounded by cherubs. On his right, saint Paul holding a book and a sword; on his left, Moses is showing the tables of the Law. Before them and on each side, the four Evangelists are writing under the divine inspiration. The Saviour pronounces those words written below him: **BENE SCRIPSISTI DEME THOMMA.**

In the center part: Saint Thomas, seated in the midst of a ray of light, between Aristotle and Plato. He is holding several works on his knees; at his feet is stretched the Doctor of the University of Paris, Guillaume de Saint-Amour, overcome by the eloquence of the saint. On the book placed near him is written:

*Et faciens causas infinitas imprimâ librû Aristotelis phisicorâ.* Round the nimbus of the saint, one may read: **SANCTUS THOMMAS DEACXAI**; lower down, on the right, is found that inscription: **VERE HIC EST LUME ECCLESIE**; and on the left: **HIC ADIVENI OMNEM VIA DISCIPLINE.**

In the lower part of the picture: the pope Alexander IV, seated on a throne, and having two attendants near him, presides in 1256, the meeting of Anagni, held about the contests of the mendicant orders, attacked by Guillaume de Saint-Amour and defended by Saint Thomas d'Aquin. This last personage is the monk sitting on the fore ground and turning his back. The friar placed at his right is saint Bonaventure. Jean des Ursins and Hugues de Saint-Cher are the two cardinals seated near the pope. Near Hugues are seen the bishop of Messina, then Albert-the-Great, dominican, holy master of the palace; the chiefs of the orders, such as Humbert de Romans, general of the dominicans, the doctors Peter and John, sent to the pope by Louis IX; and others.

Napoleon Museum.

**BERNARDINO PERUGINO.** — *See* PERUGINO.

**BERRETTINI (PIETRO) DA CORTONA**, *called PIETRE DE CORTONE, painter architect and writer, born in Cortona (in Tuscany) the 1st of November 1596, died in Rome the 16th of may 1669. — (Roman School.)*

Pupil of Andrea Commodi and of Baccio Carpi.

**73** *Alliance of Jacob and of Laban.*

H. 1,97. — W. 1,75. — C. — Heads small size.

Laban and Jacob are standing before an altar on which they have just been immolating a ram; Lia and Rachel, daughters of Laban and wives of Jacob, are also standing, with their children, under the shade of trees from which a drapery is hanging. On the right, on the fore ground, a servant his head covered with ivy, is gathering wood to burn the victim.

Collection of Louis XVI.

**74** *The Nativity of the Virgin.*

H. 1,68. — W. 1,21. — C. — Heads small S.

Mary, who has just been born, is lying on the knees of a woman, who after having swaddled her, is preparing to wrap her up with bands; two other women kneeling on each side are attending the child. In the back ground saint Ann lying down and waited upon by two servants; a third woman is bringing a silver vase.

Old collection.

**75** *Saint Martine.*

H. 0,49. — W. 0,35. — Cop. — Heads 0,35.

The emperor Alexander Severus wanted to compel Martine, a christian woman of noble birth, to worship



the false gods. Hardly had she gone in the temple of Apollo, that having made the sign of the cross, the statue of the god was thrown down as well as part of the edifice, the people and the priests being crushed by the ruins. The saint, kneeling, surrounded with ruins raises her eyes to Heaven. In the back ground, on the right, the emperor Alexander Severus; in the midst of the clouds, cherubs are seen.

Old collection.

76 *The Virgin, the Infant Jesus and saint Martine.*

H. 1,28. — W. 1,60. — C. — Heads small S.

The Infant Jesus, sitting on the knees of his mother, holds in one hand a lily and a palm in the other; saint Martine, kneeling before him, is leaning on an iron pitchfork the instrument of her torture.

Collection of Louis XIV.

77 *The Virgin and the Infant Jesus adored by saint Martine.*

H. 1,15. — W. 1,50. — C. — Figures half length.  
Nat. S.

The Infant Jesus, seated on the knees of his mother, receives from saint Martine a branch of lily; the saint is holding a palm and an instrument with iron pikes, with which she was tortured.

Collection of Louis XV.

78 *Romulus and Remus harbored by Faustulus.*

H. 2,51. — W. 2,66. — C. — Heads Nat. S.

Faustulus, shepherd of Amulius, is bringing to his wife, in the fold of his garment, one of the two children he has just found; a little boy is leaning on the knees of his mother, and a servant girl is standing behind her.

In the back ground, shepherds are surrounding the wolf, which is still suckling the other child.

Napoleon Museum.

**79** *Meeting of Æneas and Dido at a hunt.*

H. 1,20. — W. 1,74. — C. Heads 0,30.

Æneas followed by a warrior who carries his javelins, meets with Dido, having a bow in her hand. Two Loves are near her. In the air are seen two other Loves of which one is aiming a dart at Æneas. In the back ground, a vessel near the shore.

Old collection.

**BIANCHI** (FRANCESCO), called IL FRARI, born in 1447, died the 8th of February 1510. — (Lombard School.)

The name of his master is not known.

**80** *The Virgin on her throne, the Infant Jesus and two saints.*

H. 2,20. — W. 1,38. W. — Heads, Nat. S.

The Virgin, seated on an elevated throne, holds the Infant Jesus on her knees; two angels at the foot of the throne are playing, one on a viol, the other on a guitar. Saint Benedict in his abbot's dress, saint Quentin in armor and leaning on a sword, are standing on each side of the picture. In the back ground, through an open gallery, supported by pillars decorated with arabesques, a hilly country may be seen.

Napoleon Museum.

**BOLOGNESE** (IL). — See GRIMALDI.



**BONIFAZIO**, *born in Venice about 1500, died in 1562.*  
— (Venetian School.)

The name of his master is not Known.

81 *The resurrection of Lazarus.*

H. 1,83. W. 2,82. — C. — Heads, Small S.

Martha and Mary, sisters of Lazarus, are kneeling on each side of Christ accompanied by his disciples. On the right, Lazarus, supported by two men, comes out of his tomb, in the presence of several Jews. One of them turns his head; another is holding his nose, not to breathe the air which rises from the tomb.

Old collection.

82 *The Holy Family, Magdalen, saint Francis and saint Antony.*

H. 1,55. — W. 2,05. — W. — Heads small S.

The Virgin, seated at the foot of a column in the middle of a landscape, is holding, standing on her knees the Infant Jesus to whom is pointing the young saint John, supported by saint Elisabeth. On the right, saint Joseph, seated, leans on a stick; on the opposite side, Magdalen presents a vase of perfumes to the Infant Jesus. Before her, saint Antony, hermit, is seated, reading a book which he holds on his knees; and behind him, saint Francis standing, and carrying a small cross, casts his eyes to the ground.

Collection of Louis XIV.

83 *The Virgin, the Infant Jesus, saint Catherine, saint Agnes and the little saint John.*

H. 1,04. — W. 1,51. — C. — Heads small S.

The Virgin, seated at the foot of a tree, holds the Infant Jesus standing on her knees. On the left, saint

Agnes, holding a branch of palm, has the little saint John near her ; on the other side, saint Catherine of Alexandria is leaning on a wheel, instrument of her martyrdom.

Napoleon Museum.

**BONINI** (GIROLAMO), *called L'ANCONITANO, from the name of Ancona, his birthplace. He lived about the year 1660. — (Bolognese School.)*

Pupil of Francesco Albani.

**84** *Christ adored by angels, by saint Sebastian, and by saint Bonaventure.*

H. 2,48. — W. 1,78. — C. — Heads Nat. S.

In the back ground, Christ holding a reed and bearing the crown of thorns, is supported by an angel; two other angels are kneeling before him. In the fore ground, on the left, is saint Sebastian bound to a pillar, his body pierced with arrows; and on the right, saint Bonaventure, on his knees, is pointing to the Saviour.

Napoleon Museum.

**BONVICINO** (ALESSANDRO), *called IL MORETTO DA BRESCIA, born in Rovato (in the territory of Brescia), about 1500, died in his country about 1560. — (Venetian School.)*

Pupil of his father and of Floriano Ferramola.

**85** *Saint Bernardin of Sienna and saint Louis of Sicily.*

H. 1,13. — W. 0,60. — W. — Arched at the top.  
— Heads small S.

The two saints are standing; saint Bernardin, friar of the order of saint Francis at Sienna holds a patine, in

his hand; saint Louis, bishop of Toulouse, wears a mantle adorned with fleurs de lys, and is leaning on a crosier.

Napoleon Museum.

## 86 *Saint Bonaventure and saint Antony of Padua.*

H. 1,13, — W. 0,60. — W. arched at the top. — Heads small S.

The two saints are standing; saint Bonaventure, cardinal and bishop of Albano, wears the cardinal's hat, and is leaning on a crosier; saint Antony of Padua, monk of the order of Franciscans, holds a branch of lily and a book.

Napoleon Museum.

**BONZI** (PIETRO PAOLO), called IL GOBBO DE' CARACCI, born in Cortona about 1580, died at the age of 60, under the pontificate of Urban VIII. (1623-1644.) — (Bolognese School.)

Pupil of Annibale Caracci and of Gio. Batt. Viola.

## 87 *Latona metamorphosing the peasants into frogs.*

H. 0,34. — W. 0,45. — Oval shape. — W.

Latona, fatigued with walking, and holding her two children Apollo and Diana in her arms, seats herself on the borders of the lake, intending to quench her thirst. The peasants, in the act of cutting the sea weeds and rushes, having troubled the water, to prevent her from drinking, the goddess metamorphoses them into frogs. In the back ground, are seen pastures and animals.

Old collection.

**BORDONE** (PARIS), *born at Treviso in 1500, died at Venice the 19th of January 1570. — (Venetian School.)*

Pupil of Tiziano Vecellio.

### 88 *Vertumnus and Pomona.*

H. 1,30. — W. 1,24. — Oval shape. — C. — Half length, Nat. S.

Napoleon Museum.

### 89 *Portrait of a man.*

H. 1,07. — W. 0,86. — C. — Bust Nat. S.

He wears a furred robe, and leans the left hand on a table; in the right, he holds a paper on which is written : *Sp<sup>te</sup>. domino Jeronimo Crofft... Magior suo semper observant, — Augusta.*

On a column the arms of this personage are carved; a griffin standing, holding a scroll in his claws, and on the shield, the letters T. S. The following inscription is read : *ÆTATIS, SUE. ANN. XXVII. MD XXXX*, and on the bottom of the chair : *PARI. B. F.*

Collection of Louis XIV.

### 90 *Supposed portraits of Philip II, king of Spain, and of his preceptor.*

H. 1,15. W. 0,53. — C. — Heads Nat. S.

Both are resting their hand on a globe, symbol of the vast power to which Philip was called, or of his great knowledge of mathematics.

Napoleon Museum.

**BOSCHI** (FRANCESCO), *born in 1619, died in 1675. —*  
(Florentine School.)

Pupil of Matteo Rosselli.

91 *Portrait of Galileus.*

H. 0,51. — W. 0,45. — C. — Bust. Nat. S.

Three quarter view. His head is bare and turned to the left. His beard and hair are white. He wears a turned down collar, and a black garment.

Collection of Louis XVIII.

**BOSELLI** (ANTONIO), *born at S. Gio. Bianco (in the valley of Brembana). His most ancient known work is dated the 23d of February 1509; he still lived in 1527. —* (Venetian School.)

The name of his master is not known.

92 *Four heads of saints :*

1° *Saint Cecilia,*

2° *Saint Agnes,*

3° *Saint Mary Magdalen,*

4° *Saint Barbe.*

H. 0,26. — W. 0,33. — The n<sup>os</sup> 1 and 4, wood ;  
the n<sup>os</sup> 2 and 3, canvass.

Napoleon Museum.

**BOTTICELLI** (SANDRO). — *See FILIPEPI.*

**BRONZINO** (ANGIOLO), *painter, engraver and poet, born at Florence about 1502, died in the month of November 1572.* — (Florentine School.)

Pupil of Jacopo Carrucci, called *il Pontormo*.

### 93 *Christ appearing to Magdalen.*

H. 2,94. — W. 1,95. — W. — Heads Nat. S.

Jesus Christ, holding a spade in his hand, appears to Magdalen, who falls at his feet. At the sight of Christ, two holy women placed near Magdalen, show their astonishment. In the back ground are seen Calvary, the city of Jerusalem, and near the sepulchre, an angel announcing to Mary Magdalen and her companions that Jesus has risen from the dead.

Napoleon Museum.

### 94 *Portrait of a sculptor.*

H. 1,11. — W. 0,94. — W. — Half length, Nat. S.

He is clothed in black and holds a little statue of bronze.

Collection of Louis XIV.

**BRONZINO.** — See ALLORI (CHRISTOFANO).

**BRUSASORCI** (FELICE). — See RICCIO.

**CAGNACCI** (GUIDO). — See CANLASSI (GUIDO).

**CALABRESE.** — See PRETI (MARIA).



**CALCAR** (JOHAN-STEPHAN VON) *born in Calcar (in the duchy of Cleves) in 1499, died at Naples in 1546. — (Venetian School.)*

Pupil of Tiziano Vecellio.

## 95 *Portrait of a man.*

H. 1,09. — W. 0,88. — C. — Half length, Nat. S.

He has a reddish and pointed beard, his head bare and his hair short; he is clothed in a black robe, over a purple doublet; his left hand rests on his hip, and his right leaning on the pedestal of a column, is holding a paper. On the column is seen a shield bearing on azure ground three golden poppies, and on which is written : ANNO 1540 ÆTATIS 26. This coat of arms is repeated on the ring worn by this personage, with the addition of three letters : N. V. B.

Collection of Louis XIV.

**CALDARA** (POLIDORO), *called POLIDORE DE CARAVAGE born in Caravaggio (in the province of Milan), about the year 1475, died at Messina in 1593. — (Roman school.)*

Pupil of Giovanni da Odine.

## 96 *Psyche received in Olympus.*

H. 1,04. — W. 1,58. — W. — Heads 0,48.

Jupiter, seated in the midst of the divinities of Olympus, offers the cup of immortality to Psyche, presented by Mercury.

Collection of Louis XIV.

**CALIARI** (PAOLO), *called PAOLO VERONESE, born at Verona in 1528, died the 19th of April 1588. — (Venetian School.)*

Pupil of Antonio Badile, his uncle.



97 *The angels leading Lot and his daughters out of Sodom.*

H. 0,93. — W. 1,20. — C. — Heads 0,70.

An angel is conducting the daughters of Lot out of Sodom. One of them carries two baskets, the other leans on the arm of the angel, to tie her buskin. A little farther off, another angel is guiding the steps of Lot; and in the back ground, on the right, his wife, who had turned to look at the destruction of the city, is changed into a pillar of salt.

Old collection.

98 *Suzannah in the bath.*

H. 1,98. W. 1,98. — C. — Heads Nat. S.

On the right, Suzannah, seated near the bath, wraps herself in her clothes at the approach of the old men. Behind the figures, is a circular wall terminated on the left by the statue of a satyr. On the right a fountain. At the feet of Suzannah, near the water, is a little dog.

Collection of Louis XIV.

99 *Esther fainting.*

H. 2,00. W. — 3,10. — C. — Heads Nat. S.

On the right, Ahasuerus, seated on an elevated throne between two columns, clothed with royal magnificence, surrounded by the nobles of his court, and having his favourite dwarf near him, is looking at the queen with anger. On the left, Esther, is senseless in the arms of her attendants. In the back ground, behind her, are two figures on a sort of balcony; in the center, a statue in a niche.

Collection of Louis XIV.

100 *The Virgin, the Infant Jesus, saint Catherine, saint Benedict and saint George.*

H. 0,99. — W. 0,90. — C. — Heads 0,70.

The Virgin, seated on a throne, holds on her knees the Infant Jesus standing. On the right, saint Catherine of Alexandria, a palm branch in her hand, presents to the Saviour saint Benedict kneeling. On the other side, saint George is standing, covered with armor and holding his lance.

Collection of Louis XIV.

101 *The Virgin, the Infant Jesus, saint Joseph, saint Elisabeth, Mary Magdalen and a Benedictine nun.*

H. 0,51. — W. 0,43. — C. pasted on wood.  
Heads, 0,27.

On the left, the Virgin seated is holding in her arms the Infant Jesus; Magdalen raises his hand to be kissed by a Benedictine nun, who is kneeling before him, and is presented by saint Joseph. Behind the Virgin is saint Elisabeth weaving a wreath of flowers. In the back ground, is a bed with a rich canopy, an opened window, and a vase placed on a balustrade.

Collection of Louis XIV.

102 *Jesus cures the mother in law of Peter.*

H. 0,42. — W. 0,36. — Paper pasted on canvass.  
Heads, 0,20.

In the middle of a sort of vestibule, Jesus Christ standing, touches the hand of the sick woman, lying on a bed with carved posts, and under a rich canopy. The mother in law of Peter is supported by a young girl, placed behind her, and the disciples of Jesus, Peter and

John are standing on the other side of the bed. An old man is struck with astonishment at this sudden cure. On the right is a woman looking out of the window ; in the back ground, a range of arches and several figures.

Old collection.

### 103 *The wedding at Cana.*

H. 6,56. — W. 9,90. — C. — Heads larger than life.

Christ and the Virgin, a ray of glory round their heads, are seated in the center of an immense table, round which are seated a great number of guests. The newly married couple occupy the extremity of the table, at the left. Between the two sides, musicians are playing. Behind the table, an elevated balcony with a balustrade, is occupied by attendants who are carving the meats, or bringing dishes and vases; farther off, and on each side, are seen porticos of the corinthian order, filled with spectators, and in the back ground a steeple.

Napoleon Museum.

### 104 *The repast at the house of Simon the Pharisee.*

H, 4,54. — W. 9,74. — C. — Heads Nat. S.

Jesus Christ, seated at the corner of a table, shows to Simon, who is placed opposite to him, Magdalen kneeling, who having emptied a vase of perfumes on the feet of the Saviour, is wiping them with her hair; Judas, before another table, is rising and speaking to Christ. The two tables, laid out under a circular portico, ornamented with columns, are occupied by the disciples of Jesus and other guests. Behind the tables and on each side a buffet covered with gold and silver plate. In the back ground are seen rich edifices, whose balconies are filled with spectators. Two angels, in the air, are carrying a scroll on which is written: GAVDIVM IN COELO SVPER VNO PECCATORE POENITENTIAM AGENTE.

Collection of Louis XIV.

### 105 *Jesus Christ on the way to Calvary.*

H. 0,58. — W. 0,71. — W. — Heads, 0,55

Christ faints under the weight of the cross, which two executioners are holding. Farther off, on the left, the Virgin senseless in the arms of Mary Magdalen. In the back ground the city of Jerusalem.

Collection of Louis XIV.

### 106 *Christ between the two thieves.*

H. 1,02. — W. 1,02. — C. — Heads 0,45.

On the left, Jesus crucified between the two thieves, his head leaning on one side, appears to be breathing his last. Saint John supports the Virgin who has fainted. Magdalen embraces the foot of the cross, and looks with grief at the agony of the Saviour. In the fore ground, are two holy women; one holds the hand of the Virgin, and the other is hiding her face. In the left corner, are seen executioners, of whom one, turning his back, has a hand resting on the neck of a piebald horse. In the back ground, Jerusalem.

Collection of Louis XIV.

### 107 *The pilgrims of Emmaus.*

H. 2,90. — W. 4,48. — C. — Heads Nat. S.

In a vestibule ornamented with fluted columns, Christ seated before a table, between the two disciples, raises his eyes to Heaven, and blesses the bread; behind Christ, are three servants bringing dishes. It is said that Paul Veronese has painted himself and a part of his family in the picture. On the right, his wife, standing, holds a little child in her arms. Two of her sons are near her; one appears to be trying to hide himself behind her mantle, while the other kneeling, endeavours to detain in his hands a little spaniel. Two little girls clothed in damask, are playing before the table with a large dog.

In the back ground, on the left, a town and the country; the pilgrims and Christ are seen in the distance. On this painting is written in letters of gold : PAOLO VERONESE.

Collection of Louis XIV.

# 108 *Portrait of a woman.*

H. 1,15. — W. 0,95. C. — Figure to the knees,  
Nat. S.

She is clothed in a black dress, and holds by the hand a little boy, who is playing with a dog.

Napoleon Museum.

## CALIARI (*Attributed to*).

# 109 *The adoration of the shepherds.*

H. 0,90. — W. 1,60. — C. — Heads, 0,70.

The Infant Jesus, lying on straw, and held by the Virgin, is adored by two kneeling shepherds. Behind the Virgin, on the left, are seen saint Joseph, a child and the ass. On the right, near a column, a shepherd with a goat.

Old collection.

## CALIARI (*School of*).

# 110 *Rebecca and Eliezer.*

H. 2,47. — W. 3,45. — C. — Heads Nat. S.

Eliezer, at the foot of a ruin surrounded by trees, presents to Rebecca some jewels, which two negroes have brought in a casket, and have just deposited on the edge of a well. On the left, several dromedaries.

Collection of Louis XIV.

111 *Portrait of a woman.*

H. 1,10. — W. 0,90. — Half length Nat. S.

She is dressed in black, and seen almost in profile, turned to the right. She holds her gloves in one hand, and in the other the ribbon of her belt.

Old collection.

**CAMPI** (BERNARDINO), *painter and author, born in Cremona in 1522; was still living in 1590. — (Lombard School.)*

Pupil of Giulio Campi and Ippolito Costa.

112 *The mother of sorrows.*

H. 1,63. — W. 1,60. — C. — Heads Nat. S.

The Virgin kneeling, raises her eyes to Heaven, in presence of the body of Christ, taken down from the cross and laid in his winding sheet.

Napoli on Museum.

**CANAL** (ANTONIO DA), called CANALETTI, *painter and engraver, born in Venice the 18th of October 1697, died in the same city, the 20th of August 1768).—Venetian School.)*

Pupil of Bernardo Lama', his father.

113 *View of the church called la Madona della Salute, at Venice.*

H. 1,24. — W. 2,13. — C. — Heads 0,10.

It was built in accomplishment of a vow, made by the Senate, for the cessation of the plague, which ravaged Venice in 1630. The first stone was laid by the doge,



Nicolas Contarini, in 1631. The architecture is by E. Longheno.

Collection of Louis XVIII.

**CANALETTI** (*School of*).

**114** *View of the church, and of saint Mark's square, at Venice.*

H. 0,66. — W. 0,98. — C. — Heads 0,04.

Old collection.

**115** *View of the ducal palace at Venice, and of the pier, taken from la riva degli Schiavoni, beyond the bridge della Paglia.*

H. 0,66. — W. 0,98. — C. — Heads 0,04.

In the distance is seen the custom house, and the church called *la Madonna della Salute*.

Old collection.

**CANLASSI** (GUIDO), called CAGNACCI, born in Castel-San-Arcangelo, near Rimini, in 1601, died at Vienna in 1681. — (Bolognese School.)

Pupil of Guido Reni.

**116** *Saint John the Baptist.*

H. 1,48. — W. 1,14. — C. — Heads Nat. S.

Seated, and leaning on a rock, he holds in his right hand a cross made of reed, and caresses a sheep, whose foot is resting on his left arm.

Napoleon Museum.



**CANTARINI** (SIMONE) DA PESARO, *called* LE PESARÈSE painter and engraver, born at Oropezza, near Pesaro, in 1612; died at Verona the 15th of October 1648. — (Bolognese School.)

Pupil of Giacomo Pandolfini and of Claudio Ridolfi.

### 117 *The repose of the Holy Family.*

H. 0,41. — W. 0,57. — W. — Heads, 0,65.

The Virgin, seated on the ground, is supporting the Infant Jesus, who holds out his arms to her; near her is saint Joseph, seated at the foot of a tree.

Collection of Louis XVI.

### 118 *The repose of the Holy Family.*

H. 0,41. — W. 0,57. — C. pasted on wood.  
Heads 0,60.

The Virgin, seated on the ground, seems to be rocking the Infant Jesus to sleep, in her arms; farther off, on the left, saint Joseph is sleeping, his head leaning on his hand. In the back ground a landscape.

Collection of Louis XIV.

### 11 *The Holy Family.*

H. 1,48. — W. 2,00. — C. — Heads Nat. S.

The Virgin, the Infant Jesus, saint Ann and saint Joseph. In the upper part, two angels scattering flowers on the Virgin.

Old collection.

**CARAVAGE.** — See AMERIGHI (MICHEL-ANGIOLO).

**CARDI** (LODOVICO) DA CIGOLI, *painter, sculptor, architect and musician, born in the borough of Cigoli, near Florence, the 12th of September 1559, died at Rome the 8th of June 1613. — (Florentine School.)*

Pupil of Alessandro Allori, of Buontalenti and of santi di Tito.

## 120 *The flight into Egypt.*

H. 1,51. — W. 0,37. — C. — Heads 0,22.

The Virgin, riding on a mule, gives the breast to the Infant Jesus; on the left, saint Joseph walks near her, leaning on a staff; an angel guides them across a stream. In the distance are seen buildings and trees.

Old collection.

## 121 *Saint Francis in contemplation.*

H. 0,79. — W. 0,59. — C. — Bust Nat. S.

He is seen in profile, turned towards the left, and joining his hands which bear the marks of the nails.

Collection of Louis XVIII.

## 122 *Portrait of a man.*

H. 0,50. — W. 0,42. — C. — Bust Nat. S.

Three quarter view. He is turned to the left, his head covered with a large brimmed cap, and wears a black garment.

Napoleon Museum.

**CARPACCIO** (VITTORE), *born in Venice, according to some historians, and in Capo d'Istria according to other authors, about 1450. He was still living in 1522, and Ridolfi states that he died at a very advanced age. — (Venetian School.)*

Probably a pupil of the Bellini.

### 123 *Preaching of saint Stephen, in Jerusalem.*

H. 1,52. — W. 1,95. — C. — Heads 0,65.

Saint Stephen, standing on a pedestal on which is seen the portrait of an emperor, preaches the Gospel in Jerusalem. He is surrounded by senators of the synagogue, by freedmen, Cyreneaus, Alexandrians, Cilicians and by the different people of Asia who are listening to him.

Napoleon Museum.

**CARRACCI** (LODOVICO), *painter, engraver and sculptor, born in Bologna the 21st of April 1555, died in the same city the 13th of December 1619.* — (Bolognese School.)

Pupil of Prospero Fontana.

### 124 *The Annunciation.*

H. 0,48. — W. 0,34. — C. — Heads 0,30.

On the left, Gabriel, kneeling on clouds, and holding in his hand a branch of lily, shows the Heavens to Mary, kneeling in front of him, on a richly carved *pric-Dieu*. The Heavens opened show a host of angels and of cherubs. In the back ground, an open window and the country are seen.

Collection of Louis XIV.

### 125 *The Nativity of Christ.*

H. 0,37. — W. 0,51. — C. — Heads 0,27.

The Virgin in a kneeling posture, her arms crossed on her breast, contemplates the Infant Jesus lying on a cloth, which saint Joseph is raising. Two shepherds, of whom one is holding a child on his shoulders, are

approaching the Saviour ; farther off, an angel is leading another shepherd. On the left two angels standing near the ox and the ass, whose heads only are seen. Finally, other angels born on clouds, are scattering flowers on the new born Infant.

Collection of Louis XIV.

## 126 *The Virgin and the Infant Jesus.*

H. 0,92. — W. 0,92. — Round shape. — Canvass pasted on wood. — Heads Nat. S.

The Virgin is holding the Infant Jesus with her left hand, and leans the right one on a book.

Collection of Louis XV.

## 127 *Jesus Christ dead on the knees of the Virgin.*

H. 0,33. — W. 0,25. — Cop. — Heads 0,30.

Jesus is lying in his winding sheet, his head leaning on the knees of the Virgin, who is looking with grief towards the cross, on which her son was nailed. On the right, Mary Magdalen prostrate, raises the hand of the Saviour, and contemplates, in tears, his still gaping wounds.

Collection of Louis XVIII.

## 128 *Apparition of the Virgin and of the Infant Jesus to saint Hyacinthus.*

H. 3,75. — W. 2,23. — C. — Heads larger than life.

The Virgin and the Infant Jesus, born on clouds, accompanied by a host of angels and cherubs forming a concert, appear to Saint Hyacinthus, monk of the

Dominican order. The Saint, kneeling in a temple adorned with columns, is praying before a marble table supported by an angel and on which is written :

« GAVDE FILI HIACINTE QUIA ORATIONES TVÆ GRATÆ  
SVNT FILIO MEO QUID QUID AB EO PER ME PETIERIS  
IMPETRABIS. »

Napoleon Museum.

## CARRACCI (*After* LODOVICO).

### 129 *Saint Francis in ecstasy.*

H. 0,47. — W. 0,38. — C. pasted on wood. —  
Heads 0,10.

The saint, in ecstasy before an altar, and holding a crucifix, is supported by an angel. Above the altar, three angels in the air.

Old collection.

**CARRACCI** (ANNIBALE), *painter and engraver, born in Bologna the 3d of November 1560, died in Rome the 16th of July 1609. — (Bolognese School.)*

Pupil of Ludovico Carracci.

### 130 *The sacrifice of Abraham.*

H. 0,45. — W. 0,34. — Cop. — Heads 0,08.

On the left, the angel is stopping the arm of Abraham, ready to immolate Isaac, kneeling on the summit of a steep mountain ; under him, a ram whose horns are caught in a bush. On the right, in the valley, at the foot of the mountain, the two servants of Abraham, taking care of an ass.

Collection of Louis XIV.

131 *The death of Absalom.*

H. 0,45. — 0,34. — Cop. — Heads 0,11.

Joab, on horseback, is piercing with a lance Absalom, caught by his hair in a tree.

Collection of Louis XIV.

132 *The birth of the Virgin.*

H. 2,74. — W. 1,55. — Arched shape. — C. — Heads Nat. S.

God the Father, in the midst of a host of angels, is presiding at the birth of the Virgin. Some women are taking care of the child. In the back ground, on a more elevated platform, saint Ann, in her bed, is attended by two servants; near her, saint Joachim is giving thanks to God.

Napoleon Museum.

133 *The angelic salutation.*

H. 0,34. — W. 0,27. — Cop. — Heads 0,25.

On the right, the Virgin, in a kneeling posture, her hand on her breast, raises her eyes to Heaven. Opposite to the Virgin, the archangel Gabriel, a branch of lily in his hand, is pointing to the Father and to the Holy Ghost born on clouds, and surrounded by a host of angels.

Collection of Louis XIV.

134 *The Nativity of Jesus Christ.*

H. 1,03. — W. 0,83. — C. Heads 0,59.

In the center of the picture, the Infant Jesus, lying in the manger, is adored by the Virgin, saint Joseph and the kneeling shepherds. The Heavens opened show a



concert of angels and cherubs. One of them is bearing a scroll on which is written : *Gloria in excelsis Deo*. Daylight view.

Collection of Louis XIV.

### 135 *The Nativity of Jesus Christ.*

H. 0,42. — W. 0,30. — Cop. — Heads 0,27.

The Infant Jesus, lying in the manger, is enveloped by a divine light, which illuminates the stable, in which are the Virgin, two angels and a shepherd kneeling. Behind them, two other shepherds appear at the stable window with a lantern. On the right, saint Joseph is opening a door; near him, a young man seen by the light of a torch. In the upper part a host of angels forming a concert. The picture is signed : H. ANNIBAL CARACHE, signature evidently false and by a french hand.

Collection of Louis XIV.

### 136 *The Virgin and the cherries.*

H. 1,20. — W. 0,97. — C. — Heads Nat. S.

The Virgin is holding on her knees the Infant Jesus ; saint Joseph is holding his hand and giving him cherries.

Napoleon Museum.

### 137 *The sleep of the Infant Jesus.*

H. 0,38. — W. 0,47. — C. — Half figures 0,05.

The Virgin, standing, supports the Infant Jesus sleeping on a table covered with a cloth, and is making signs to the young saint John, who stretches out his hand to touch the Saviour, not to disturb his sleep.

Collection of Louis XIV.



138 *Apparition of the Virgin to saint Luke and to saint Catherine.*

H. 4,01. — W. 2,26. — Arched at the top. — C. — Heads larger than life.

On the left, saint Luke, kneeling, is imploring the Virgin, who appears to him in her glory, holding the Infant Jesus, and surrounded by the other evangelists. At the feet of the saint, a pallet and other implements for painting. On the right, saint Catherine, her foot on the wheel, the instrument of her torture, is pointing to the celestial apparition, and leaning on the pedestal of a Column, on which is written : ANNIBAL CARACTIUS, F. A. D. XCII.

Napoleon Museum.

139 *Preaching of saint John the Baptist in the desert; landscape.*

H. 0,40. — W. 0,52. — C. — Heads 0,10.

Seated on a rock on the banks of the Jordan, at the entrance of a cave, saint John is surrounded by Jews, who are listening to him. On the left, a man, in a boat with two rowers, is crossing the river.

Collection of Louis XIV.

140 *Christ dead on the knees of the Virgin.*

H. 2,77. — W. 1,87. — C. — Heads Nat. S.

Jesus Christ dead is lying in his winding sheet; his head resting on the knees of his mother, who contemplates him with grief; near her, Magdalen, standing and leaning on the sepulchre, is holding her hair in her right hand. On the left and behind Jesus Christ, saint Francis, kneeling, his hands crossed, meditates on the wounds of the Saviour, which two angels are showing to him, and watering with their tears.

Napoleon Museum.

141 *Christ in his tomb.*

H. 0,43. — W. 0,31. — Cop. — Heads 0,32.

The body of Jesus Christ, placed at the entrance of the sepulchre, is supported on one side by the Virgin, who overwhelmed with grief, lets her head fall on her son's shoulder; and by Mary Magdalen, at the feet of whom is the vase of perfumes. Behind Jesus Christ, Joseph of Arimathea and Mary Salome; farther off, saint John leaning on a rock and raising his eyes towards Heaven.

Collection of Louis XIV.

142 *The resurrection of Christ.*

H. 2,17. — W. 1,60. — Arched ad the top. — C. Heads half S.

Jesus Christ, surrounded by a host of angels, comes out radiant from the sepulchre. At the quaking of the earth, terror seizes the soldiers who are watching him: one takes flight, carrying away the banner; the other expresses his anger by touching the hilt of his sword; two others, in the fore ground, are thrown down half dead with fright; a fifth is lying profoundly asleep, on the sepulchre itself, whose seals are still untouched: On the tomb is written: ANNIBAL CARRATIUS PINGEBAT. M. DXCIII.

Napoleon Museum.

143 *The resurrection of Christ.*

H. 0,40. — W. 0,30. — Cop. — Heads 0,18.

This picture is, with very few changes, the repetition of the preceding number.

Collection of Louis XIV.

144 *Mary Magdalen.*

H. 1,48. — W. 1,05. — C. — Heads Nat. S.

She is standing at the entrance of a grotto, and is looking at a cross. At the foot of the cross, an open book on a rock.

Collection of Louis XVIII.

145 *Martyrdom of saint Stephen.*

H. 0,50. — W. 0,67. — C. pasted on wood. — Heads 0,17.

On the left, saint Stephen kneeling on a hillock, his arms extended, his eyes turned towards Heaven, is stoned to death by the Jews, out of the walls of the city. A soldier with a helmet and a cuirass, raises with both hands the stone he is going to throw at the saint. On the right, the young Saul; afterwards saint Paul, seated on the ground, is keeping the clothes of the Jews. An angel, holding a crown and a palm, is flying towards the martyr. The Heavens opened show God the Father leaning on a globe, Jesus Christ and some angels.

Collection of Louis XIV.

146 *Martyrdom of saint Stephen.*

H. 0,40. — W. 0,53. — Cop. — Heads 0,20.

On the left, saint Stephen, his hands joined and kneeling at the foot of a tower, forming part of the ramparts of Jerusalem, is stoned to death by the Jews; near him, a young man raises an immense stone to throw at him. On the right, the young Saul, seated at the foot of a tree, extends his arms in astonishment. In the air is seen an angel, who is bringing to the saint the crown and palm of martyrdom; the opened Heavens show God the Father, leaning on a globe, Jesus Christ holding the cross, and three angels.

Collection of Louis XIV.

147 *Saint Sebastian bound to the trunk of a tree,  
and pierced with arrows.*

H. 1,31. — W. 0,96. — C. — Heads half S.

At his feet are seen his armour, his garments, and in the distance, the soldiers, who are returning to Rome, after the execution of the sentence pronounced against him.

Collection of Louis XIV.

148 *The Infant Hercules.*

H. 0,17. — 0,14. — C. — Heads 0,16.

The young Hercules, one knee on his cradle, smothers one of the serpents with his left hand; another serpent is crushed by the knee of the infant hero, and twines round his right arm.

Napoleon Museum.

149 *Diana discovering the pregnancy of Calisto.*

H. 1,61. — W. 2,05. — C. — Heads 0,24.

On the left, a mass of rocks, from which flows a fall of water in cascades. In the fore ground, three nymphs are taking off the garments of Calisto. On the right, Diana seated, leaning on her bow and surrounded by nymphs, is extending her hand towards Calisto.

Old collection.

150 *Concert on the water.*

H. 0,40. — W. 0,52. — C. — Heads 0,05 to 0,08.

In the fore ground, in a boat guided by two mariners, a young man and three women are singing and playing

on divers instruments. Farther off, on the left, is the terrace of a palace, whose steps are washed by the river; in the back ground, a stone bridge with three arches.

Collection of Louis XIV.

### 151 *The fishery.*

H. 1,36. — W. 2,53. — C. — Heads 0,65.

In a skiff guided by a boatman, are seen a woman carrying nets, and a fisherman who is emptying a basket full of fish into another placed on the shore. On the left, two hunters are seated on the edge of the water, with game in their hands; on the right, a fisherman is presenting fish to a young man, who is leaning on a spear, accompanied by two ladies. In the back ground, fishermen are seen dragging a net.

Collection of Louis XIV.

### 152 *The hunt.*

H. 1,36. — W. 2,53. — C. — Heads 0,65.

On the left, a horseman and a lady are ascending a steep road; the upper part of their bodies, and the heads of their horses alone are seen; they are riding towards the hounds, which an attendant is pointing out to them. On the right, two domestics are taking provisions out of a basket; another is cooling two bottles in a stream. Farther off a huntsman, on an eminence, is blowing his horn.

Collection of Louis XIV.

### 153 *Landscape.*

H. 0,30. — W. 0,37. — W.

Two travellers salute in passing the offerings hung by a hermit on a tree, under the image of saint Antony. On

the opposite side, is seen a fall of water forming two cascades.

Collection of Louis XIV.

#### 154 *Landscape.*

H. 0,80. — W. 1,04. — C. — Heads 0,14.

On the banks of a river in which some youths are bathing, are seen men playing at dice; others are seated at the foot of a tree. In the back ground, a bridge thrown across the river, and an extensive country.

Old collection.

#### 155 *Portrait of a man.*

H. 1,10. — W. 0,90. — C. — Bust Nat. S.

He has a bare head and a pointed beard; in his right hand he holds a writing, and his left is resting on a skull.

Old collection.

**CARRACCI** (ANTONIO MARZIALE), *painter and engraver, born in Venice in 1583, died at Rome on Palm Sunday, in 1618. — (Bolognese School.)*

Pupil and natural son of Agostino Carracci.

#### 156 *The deluge.*

H. 1,66. — W. 2,47. — C. — Heads 0,65.

On the left, a man, whose back is turned, is endeavouring to climb a rock on which is seen a woman kneeling. Farther off, a man is clasping with force the trunk of a tree. In the center is a bark half sunken in the waves. On the right, on an eminence, a family prostrate and lost in grief; a naked man is standing and stretching his arms towards Heaven, which he implores. In the back ground Noah's ark.

Collection of Louis XIV.



**CARRUCCI** (JACOPO), called IL PONTORMO, born in Pontormo (in Florentino) in 1493, died in 1598. — (Florentine School.)

Pupil of Leonardo da Vinci, of M. Albertinelli, of P. Cosimo and of Andrea del Sarto.

### 157 *The Holy Family.*

H. 2,28. — W. 1,76. — W. — Heads Nat. S.

The Virgin, seated on the knees of saint Ann, is supporting the Infant Jesus; on the two sides of this group are placed saint Sebastian, the apostle saint Peter, and the good thief.

Napoleon Museum.

### 158 *Portrait of an engraver on stone, presumed to be that of Giovanni delle Corniole or Corniuole, contemporary of Pontormo.*

H. 0,69. — W. 0,50. — W. — Bust Nat. S.

He is seen nearly full face, his head covered with a cap with lappets; he is holding in his right hand a graving tool, and he has near him, on a table, a jewel on which he is working.

Collection of Louis XIV.

### **CARRUCCI** (*After*).

### 159 *The Visitation of the Virgin.*

H. 2,75. — W. 1,68. — Arched form. — W. — Heads small S.

The Virgin, on the steps of an outer stairs, leading to the house of Zachary, extends her hand to saint Elisa-



beth, who bends the knee before her. Behind the mother of the forerunner, saint Joseph, leaning on a staff, appears to be explaining to an old man the object of the voyage. The painter has supposed that Zachary was young; he has represented him standing on the second step which leads to his habitation, and holding a large book open; a sign by which he is known. In the fore ground, on the left, a woman is seated on the steps, and behind her, another woman standing, carrying a bundle on her head. Over the door is written :

Ω  
VN. HOC. MI. VT. VE.

Napoleon Museum.

**CASTIGLIONE** (GIOVANNI-BENEDETTO), *called IL GRECHETTO or IL BENEDETTO, painter and engraver, born in Genoa in 1616, died at Mantua in 1670. — (Genoese School.)*

Pupil of G. Battista Paggi and of Gio. Andrea de Ferrari.

160 *Melchisedech, king of Salem, offers bread and wine to Abraham, and blesses him.*

H. 1,00. — W. 1,25. — C. — Heads 0,50.

On the right, three men on horseback are driving sheep and oxen; in the fore ground, a sieve, housekeeping utensils, a helmet, a trumpet and weapons; in the back ground, prisoners and Melchisedec.

Old collection.

161 *The adoration of the shepherds.*

H. 0,68. — W. 0,52. — Cop. — Heads 0,30.

On the left, the Virgin with the Infant Jesus in her arms; behind her, saint Joseph, his elbow leaning on

the pedestal of a column. On the right, a shepherd kneeling is holding a lamb; near him three other shepherds : one of them is playing on the hautboy, and another takes off his cap. On clouds are four angels, one of whom is incensing the new born Infant.

Old collection.

#### 162 *The sellers chased from the temple.*

H. 0,98. — W. 1,20. — C. — Heads 0,50.

On the left, the sellers, near a table, some seated, others standing, are carrying away vases and chests. In the fore ground are seen frightened sheep, ducks, hens and game, heaped confusedly together. In the back ground, Jesus Christ driving out the sellers.

Old collection.

#### 163 *Caravan.*

H. 1,15. — W. 1,35. — C. — Heads 0,50.

On the left, two camels and a man near an ox. In the fore ground are vases, a porcupine, and different animals. On the right, behind a sort of trunk, covered with a drapery, a man leading an ass.

Old collection.

#### 164 *Bacchantes and Satyrs.*

H. 1,45. — W. 1,95. — C. — Heads 0,70.

A satyr is leaning on a woman, who is sitting and holding a laurel wreath. On the left, another woman, seated at the foot of a tree, playing on the tabour. On the right are seen game, vases, and an ass, whose head alone is seen.

Old collection.

165 *Birds and animals.*

H. 2,73. — W. 4,14. — C.

On the left, in the fore ground, is a little dog frightening two ducks. Farther off, a swan, a ram, a goat, two dogs, mattresses, chests, vases and a large silver dish. On a trunk is a peacock; another peacock is on a pedestal, concealed by a heavy drapery. In the back ground is seen a caravan, which has sometimes caused this painting to be designated by the title of *The departure of Jacob for Mesopotamia*.

Old collection.

166 *Animals.*

H. 0,99. — W. 1,25. — C. — Heads 0,50.

In the fore ground, a horse, a sheep, a duck, a goat and divers animals. On the left, a parrot in a tree. On the right, a woman carrying a vase on her head; an old man and a Moor wearing a turban, and holding a brass dish.

Collection of Louis XIV.

167 *The poultry yard.*

H. 0,99. — W. 1,23. — C. — Heads 0,50.

In the fore ground, goats, a dog, a cat, a sheep and different animals; in the back ground, in the middle of the poultry yard, is a woman carrying a copper vase, and an ass laden with kitchen utensils.

Old collection.

**CAVEDONE** (JACOPO), born in Sassuolo (in the duchy of Modena) in April 1577, died in 1660. — (Bolognese School.)

Pupil of Passarotti of Baldi and of the Carrachi.

168 *Saint Cecilia.*

H. 1,17. — W. 0,90. — C. — Half length Nat. S.

Saint Cecilia, seated before an organ, raises her eyes to Heaven.

Old collection.

**CERQUOZZI** (MICHEL-ANGELO), called MICHEL-ANGELO DELLE BATTAGLIE, *born in Rome in 1600 or 1602, died in 1660.* — (Roman School.)

Pupil of Jacques d'Asé and of Pietro Paolo Cortonese.

169 *Italian masquerade.*

H. 0,63. — W. 0,86. — Heads 0,20.

On the left, a theatre in the open air, clowns and spectators, of whom several are masked. On the right, a carriage drawn by two white horses. In the back ground, a street.

Old collection.

**CESARI** (GIUSEPPE), called IL CAVALIERE D'ARPINO or LE JOSÉPIN, *born in 1560 according to certain biographers, in 1568 according to other authors, died the 3d of July 1640.* — (Roman School.)

Pupil of his father and of Cristofano Roncalli.

170 *Adam and Eve driven out of the terrestrial paradise.*

H. 0,53. — W. 0,38. — Cop. — Heads 0,35.

Adam and Eve are seen leaving the terrestrial paradise. On the left, in the clouds, an angel armed with a flaming sword.

Collection of Louis XVI.

171 *Diana and Actæon.*

H. 0,50. — W. 0,67. — W. — Heads 0,34.

Diana, bathing with her companions, is surprised by Actæon, whom she changes into a stag.

Collection of Louis XIV.

**CHIMENTI** (JACOPO), DA EMPOLI, *born in Empoli, near Florence, in 1554, died in 1640.* — (Florentine School.)

Pupil of Tomaso da san Friano.

172 *The Virgin and the Infant Jesus.*

H. 2,40. — W. 1,82. — W. — Heads Nat. S.

The Virgin, seated on the clouds, holds on her knees the Infant Jesus; two angels accompany them. The Evangelist saint Luke, seated on the left, is holding a pen and a book; near him is an ox. On the other side, saint Yves, patron of barristers, is kneeling, and presents to the Saviour, by the hands of a young man, the deed of foundation of an establishment for the instruction of youth. Behind him are seen an aged woman, a young girl, and a mother with her infant.

Napoleon Museum.

**CIGOLI.** — *See* CARDI.

**CIMA** (GIOVANNI-BATTISTA) DA CONEGLIANO, *born in Conegliano (near Treviso) about 1460; he was still painting in 1517.* — (Venetian School.)

Pupil of Giovanni Bellini.

**173** *The Virgin and the Infant Jesus, adored by saint John and by Mary Magdalen.*

H. 1,70. — W. 1,10. — W. — Heads 0,70.

The Virgin, seated on a throne, placed against a balustrade from which is seen the country round Conegliano, holds a rosary in her hand, and the Infant Jesus on her knees. The Saviour is turning to receive the homage of saint John the Baptist; Magdalen, bending her head, presents to her divine master a vase filled with perfumes. On the steps of the throne is inscribed: IOANIS. BAPT. CONEGLANESO OPVS.

Napoleon Museum.

**CIMABUE** or **GUALTIERI** (GIOVANNI) *painter and architect, born in Florence in 1240; was still living in 1302. — (Florentine School.)*

**174** *The Virgin and the angels.*

H. 4,24. — W. 2,76. — W. gilt ground. — Heads larger than life.

The Virgin, seated on a throne, holds on her knees the Infant Jesus, who, with his right hand, is giving his blessing. On each side of the throne, three angels placed under each other, at equal distances. On the edge of the painting are 26 medallions, which represent the apostles, and blessed spirits.

Napoleon Museum.

**CORREGE.** — See ALLEGRI.

**CORTONE** (PIETRE DE). — See BERRETTINI.



**COSTA** (LORENZO), *born in Ferrara in 1460, died at Mantua the 5th of March 1535.* — (School of Ferrara.)

Pupil of Gozzoli.

**175** *The court of Isabelle d'Este, marchioness of Mantua.*

H. 1,58. — W. 1,93. — C. — Heads 0,55.

In a garden situated on the banks of a river, the marchioness Isabelle d'Este is crowned by Love, who is standing on the knees of a woman, seated at the foot of a tree; musicians forming a concert, and poets composing verses, surround Isabelle. On the front, two women seated, are crowning, one a bull, the other a lamb; near them, a nymph standing, holds a bow and arrow. To the left, a warrior is leaning on a halberd, with which he has just cut off the head of a hydra, stretched on the banks of the river. In the back ground, a combat of horsemen, and a galley at anchor. — This painting is signed : L. COSTA F.

Old collection.

**176** *Allegorical subject.*

H. 1,52. — W. 2,38. — C. — Heads 0,55.

On the banks of a wide river, Apollo is teaching music to the nymphs; near him a youth is holding his bow. Farther off, Orpheus is playing on the lyre and charming his hearers. In front of a portico, on which the word COMES is written several times, Mercury is chasing the vices.

Old collection.

**CREDI** (LORENZO DI), *born in Florence, in 1453, was still living in the month of November 1536.* — (Florentine School.)

Pupil of Andrea Verocchio.



177 *The Virgin presents the Infant Jesus to be adored by saint Julian and saint Nicholas.*

H. 1,64. — W. 1,65. — W. — Heads Nat. S.

The Virgin, seated on an elevated throne, in a vestibule decorated with richly ornamented columns, holds on her knees the Infant Jesus, in the act of giving his blessing. Saint Julian of the order of Hospitalers, is standing before him, with his hands joined; on the other side of the throne, saint Nicholas, bishop of Myra, appears absorbed in reading the Holy Scriptures.

Napoleon Museum.

**CRESPI** (GIUSEPPE-MARIA), called LO SPAGNUOLO, painter and engraver, born in Bologna the 16th of March 1665, died the 17th of July 1747. — (Bolognese School.)

Pupil of Angelo Michiolo Toni, of Domenico Maria Canuti and of Carlo Cignani.

178 *An abbot writing under the inspiration of the blessed Virgin.*

H. 2,34. — W. 1,30. — C. — Heads Nat. S.

A holy abbot, seated on clouds, holds a pen in his right hand, and in the left a book in which may be read those words: *Decuit Virginem ea puritate nitere*, etc; he is writing under the inspiration of the Virgin, to whom he is presented by a holy bishop; below the abbot, an angel is carrying his mitre and his crosier. In the lower part, defeated controvertists are holding impious books, which the fire is consuming.

Old collection.

179 *The school mistress.*

H. 0,27. — W. 0,34. — C. — Heads 0,27.

An old woman seated, is teaching two little boys to read; near her are standing four little girls, of whom

one is holding a book. On the left, a woman, placed behind two little girls seated, to whom she is showing how to make lace.

Collection of Louis XVI.

**CRESTI** (DOMENICO) DA PASSIGNAGNO, *born about 1558 in Passignano, near Florence, died the 17th of May 1638.* — Florentine School.)

Pupil of Girolamo Macchietti, of Battista Naldini, and of Federico Zuccari.

## 180 *The finding of the cross.*

H. 2,32. — W. 1,62. — C. — Heads Nat. S.

« In 326 saint Helena, mother of the emperor Constantine, having arrived in Jerusalem, began by causing to be destroyed, the temple and the idol of Venus, which were profaning the place of the cross and of the resurrection. The grounds were cleared; they dug so deep, that the holy sepulchre was discovered, and quite near, three crosses were found, that had been buried. No one could tell which had been the cross of the Saviour. The bishop, saint Macaire, thought of this way of finding it: he caused the crosses to be carried to a woman of rank, sick for a long while, and reduced thro the last stage; each of the crosses was applied to her body, reciting prayers; as soon as she had touched the last one, she was perfectly cured. » (FLEURY, *Hist. Ecclésiast.*) — In the center, the sick woman, kneeling, her hands joined, her eyes raised towards the cross, lifted by a man turning his back. On the right, also kneeling, saint Helena, with the crown on her head. Farther off, saint Macaire, acolytes and spectators.

Napoleon Museum.

**CRETI** (DONATO), *born in Cremona the 24th of May 1671, died the 29th January 1749.* — (Bolognese School.)

Pupil of Lorenzo Pasinelli.

181 *A child sleeping.*

H. 0,31. — W. 0,38. — C. — Heads 0,38.

A young boy, lying on a bed, is holding a fruit which he would not abandon in his sleep.

Collection of Louis XVI.

**DANIEL DE VOLTERRE.** — See RICCIARELLI.

**DOLCI** (AGNESE), *died after the year 1686.* — (Florentine School.)

Pupil of her father Carlo Dolci.

182 *The Saviour of the world.*

H. 0,34. — W. 0,26. — Cop. — Fig. half length 0,50.

Jesus, seated before a table, on which a chalice is placed, holds a loaf and appears to be pronouncing the words of the consecration.

Napoleon Museum.

**DOMINQUIN.** — See ZAMPIERI.

**DONDUCCI** (GIOVANNI-ANDREA), *called LE MASTELLETTA, born in Bologna, the 14th of February 1575, died in the same city, the 25th of April 1655.* — (Bolognese School.)

Pupil of the Carracci.

183 *Jesus and the Virgin appear to saint Francis d'Assise.*

H. 0,48. — W. 0,33. — W. — Heads 0,30.

Saint Francis, kneeling on the first step of the altar, in the church of Notre-Dame-des-Anges, has just deposited on it, the crown of red and white roses, sprung from the thorns on which he had laid in the month of January, to allay the ardour of his passions. In the upper part, the Virgin, kneeling on the clouds and her hands joined on her breast, implores, in favor of saint Francis, Christ surrounded with angels and cherubs.

Collection of Louis XIV.

**DONO** (PAOLO DI), *called PAOLO UCCELLO or UCCELLI, born between 1396 and 1402, died about 1479.* — (Florentine School.)

The name of his master is not known.

184 *Portraits of Giotto, of Uccello, of Donatello, of Brunelleschi and of Giovanni Manetti.*

H. 0,42. — W. 2,10. — W. — Busts Nat. S.

These personages are painted in bust, and under each of them, is written their name, in gilt letters.

Collection of Louis Philippe.

**DOSSI** (DOSSO AND BATTISTA), *both from Dosso, village near Cento (in the province of Ferrara). Dosso, born, as is generally believed, about 1479, died after 1560. The date of the birth of Battista, who died in 1545, is unknown.* — (School of Ferrara.)

Pupils of Lorenzo Costa.

185 *The Virgin, the Infant Jesus and saint Joseph.*

H. 0,44. — W. 0,30. — Arched shape. — Cop. — Heads 0,25.

The Virgin, an open book on her knees, and seated near a rustic edifice, supports the Infant Jesus, who is standing on a cushion, placed on a pedestal. Near them, saint Joseph, his elbow leaning on a wall, is contemplating them. In the back ground, a ladder and a rustic habitation.

Napoleon Museum.

185 bis. *Saint Jerome.*

H. 1,06. — W. 1,52. — C. — Heads 0,65.

Towards the left, at the entrance of a grotto, saint Jerome, half naked, lying on the ground, his hands joined and his eyes turned towards a crucifix, is bound to the trunk of a tree. Near him, two open books, of which one is lying on a skull. On the right, a lion and the bones of a deer. Farther off, buildings on the banks of a wide river, running between mountains and crossed by a bridge, upon which are passing camels and an ass, loaded with packages. In the back ground, elevated mountains and the river, forming a cascade.

Bought in 1852.

**DUGHET** (GASPRE or GUASPRE), called GASPARO POUSSIN, born in Rome, in the month of May, 1613, died in the same city, the 25th of May 1675. — (Roman School.)

Pupil of Nicolas Poussin.

186 *Landscape.*

H. 1,00. — W. 1,37. — C.

Three travellers are resting near a river, and one of them is leaning on a greyhound. On the river, a boat

guided by three men, and on the banks, three horses at full gallop.

Collection of Louis XVIII.

## **DUGHET** (*Imitation of*)

### **187** *Landscape.*

H. 1,97. — W. 1,14. — C. — Heads 0,15.

In the fore-ground, the trunk of a broken tree, in the midst of rocks and plants in bloom. Farther off, Hercules combating the hydra. In the back ground, buildings separated by two trees. Behind the buildings mountains are seen.

Old collection.

## **EMPOLI.** — *See* CHIMENTI.

## **FABRIANO** (GENTILE DA). — *See* GENTILE.

**FALCONE** (ANIELLO), *painter and engraver, born in Naples in 1600, died in 1665.* — (Neapolitan School.)

Pupil of Jusepe de Ribera.

### **188** *Combat of Turks and Knights.*

H. 1,37. — W. 1,66. — C. — Heads 0,40.

The fight takes place in a defile, at the foot of rocks. Farther off are seen other knights, fighting on a hill, in the midst of a cloud of dust. Mountains in the back ground. On a saddle, on the right, is read the date of 1631.

Collection of Louis XIV.



**FASSOLO** (BERNARDINO), *born in Pavia, was living in 1518. — (Lombard School.)*

There is no biographical information of this artist.

### 189 *The Virgin and the Infant Jesus.*

H. 1,38. — W. — 0,83. — W. — Heads small S.

The Virgin, seated on a throne, ornamented by a drapery, is holding the Infant Jesus in her arms. In the fore ground, flowers and plants; in the back ground, mountains are seen. On the picture is written : BERNARDINVS. FAXOLVS. DE PAPIA FACIEBAT 1518. +

Napoleon Museum.

**FERRARI** (GAUDENZIO), *painter, sculptor, architect, mathematician and poet, born in 1484 in Valdugia, in the valley of the same name, near Milan; died in Milan about the end of 1549. — (Lombard School.)*

Pupil of Girolamo Giovenone; of Lionardo da Vinci, of Stefano Scotto and of Pietro Vannucci.

### 190 *Saint Paul in meditation.*

H. 2,00. — W. 1,47. — W. — Heads Nat. S.

The apostle, seated in his cell, before a table, is leaning his right hand on an open book, placed on a desk. Through the window is a second composition representing the miraculous conversion of the saint. On the lower part of the table is written the date of 1543, and below, the name of GAUDENTIUS.

Napoleon Museum.

**FETI** (DOMENICO), *born in Rome, in 1589, died in Venice, in 1624. — (Roman School)*

Pupil of Cigoli.



### 191 *The Emperor Nero.*

H. 1,51. — W. 1,12. — C. — Fig. half length,  
larger than life.

He is standing, crowned with laurels, and holds a staff of command.

Collection of Louis XVI.

### 192 *Rural life.*

H. 0,75. — W. 0,65. — C. — Heads 0,48.

A woman seated on the ground, spinning at the foot of a tree; near her are two young children. In the distance, a husbandman driving a plough.

Collection of Louis XIV.

### 193 *Melancholy,*

H. 1,68. — W. 1,28. — C. — Heads Nat. S.

A woman kneeling, her right arm leaning on a heap of stones, is supporting her head with her left hand, and considering a skull with attention. At her feet, a pallet, brushes, a fragment of a statue, a book and a dog tied up. Behind her, on a stand, a globe and a clepsydra. In the back ground, ruins are seen.

Collection of Louis XIV.

### 194 *The guardian angel.*

H. 2,92. — W. 1,88. — C. — Heads Nat. S.

An angel, standing on steps, rests his hand on the shoulder of a young man, and is showing the Heavens to him; the evil spirit, surrounded by serpents, is precipitating himself into a blazing abyss.

Collection of Louis XIV.

**FIESOLE** (FRA GIOVANNI DA). — See GIOVANNI.

**FILIPEPI** (ALESSANDRO), called SANDRO BOTTICELLI, painter and engraver, born in Florence in 1447, died in 1515. — (Florentine School.)

Pupil of Botticelli and of Fra Filippo Lippi.

**195** *The Virgin and the Infant Jesus.*

Diameter 1,14. — Round shape. — W. — Heads Nat. S.

The Infant Jesus, seated on the knees of the Virgin, is leaning his left hand on a pomegranate, and the right on the arm of his mother, who has just been inscribing the *Magnificat* in a book, held by two young saints, presented by their guardian angel. The archangel saint Michael places on the head of the Virgin, a starry crown, which reflects the rays of the sun, sign of the divine splendor.

Napoleon Museum.

**196** *The Virgin, the Infant Jesus and saint John.*

H. 0,93. — W. 0,69. — W. — Heads Nat. S.

On the right, the Virgin, seen in profile, and turned towards the left, is sitting in a garden, holding on her knees, the Infant Jesus, clothed in a shirt without sleeves. On the left, is the young saint John, his hands crossed on his breast, near a stand, on which is placed a book.

Collection of Louis XVIII.

**FILIPEPI** (School of).

197 *The Virgin and the Infant Jesus.*

H. 0,63. — W. 0,47. — W. — Heads small S.

The Virgin, seen three quarter, turned towards the left, holding on her knees, the Infant Jesus, dressed in a shirt of transparent linen, spangled with golden flowers, is seated near an open window, through which is seen a river, flowing at the foot of the mountains.

Napoleon Museum.

**FOSCHI (FERDINANDO).**

This painter, little known, was living in Bologna in the 18th century.

198 *Landscape ; snow scene.*

H. 0,76. — W. 1,62. — Heads 0,09.

A wooden bridge is seen, over which is passing a man with a laden mule.

Old collection.

**FRA BARTOLOMMEO.** — See BARTOLOMMEO.**FRA BASTIANO.** — See LUCIANO (SEBASTIANO DI).**FRA GIOVANNI DA FIESOLE.** — See GIOVANNI.**FRA LIPPI.** — See LIPPI.**FRA SEBASTIANO DEL PIOMBO.** — See LUCIANO (SEBASTIANO DI.)

**FRANCIA.** — See RAIBOLINI.

**FRARI (IL).** — See BIANCHI (FRANCESCO.)

**GADDI (TADDEO)**, or TADDEO DI GADDO GADDI, *born in Florence about 1300, died the 20th of August 1366.* — (Florentine School.)

Pupil of Giotto.

**199** *Altar step divided into three compartments.*

H. 0,34. — W. 0,67 (each compartment). — W. —  
Heads 0,20.

1° On the left, the body of saint John the Baptist beheaded, seen through the bars of a jail; in the center, Herod Antipater, celebrating with two friends the anniversary of his birthday; a soldier is presenting to him the head of the saint. On the right, Salome delivering to her mother the head of saint John.

2° Jesus Christ nailed on the cross between the two thieves; the Virgin fainting is attended by the holy women; saint Longin armed with a lance, and other soldiers.

3° Jesus Christ on his throne, accompanied by saint John, gives up to the demons, Judas Iscariot, whom Death leads before him, a rope round his neck. In another compartment, the beheading of saint John the Baptist.

Napoleon Museum.

**GARBO (RAFFAELLO DEL)**, called IL RAFFAELLINO, *born in Florence, about 1466, died in 1524.* (Florentine School.)

Pupil of Filippino Lippi.

200 *The crowning of the Virgin.*

H. 2,92. — W. 1,62. — Arched at the top. — W.  
Heads small S.

In the center of light, the Virgin, seated, and her hands joined, is receiving from her son, the crown of immortality. The Holy Ghost hovers over the head of Christ and of the Virgin, whose feet are resting on the heads of three cherubs. Four angels, holding a lute, a dulcimer, a harp and a viol, are making celestial music. In the lower part of the painting, four monks: saint Benedict, with a book and a scourge; saint Salvi, bishop of Verona, holding a crosier and a book; saint Giovanni-Gualberto-Azzini, founder of the order of Valombreuse, showing a crucifix; saint Bernardo Degli Uberti, cardinal, and bishop of Parma, wearing the red hat, and a mitre in his hand.

Napoleon Museum.

**GAROFOLLO.** — See TISIO.

**GASPRE.** — See DUGHET.

**GENNARI** (CESARE), *born in Cento in 1641, died the 12th of February 1688.* — (Bolognese School.)

Pupil of Francesco Babieri.

201 *The Virgin nursing the Infant Jesus.*

H. 0,98. — W. 0,80. — C. — Heads Nat. S.

The Virgin, seated, and seen half length, is holding with her left hand the Infant Jesus on her knees, and with her right is giving him the breast.

Napoleon Museum.

**GENTILE DA FABRIANO**, *born in Fabriano (near Ancona) about 1370; died in Rome at the close of 1450. — (Ombrian School.)*

Pupil of Allegretto Nuzi di Gubbio.

## 202 *The presentation in the temple.*

H. 0,26. — W. 0,61. — W. — Heads 0,17.

Under the peristyle of the temple of Jerusalem, the blessed Simeon, accompanied by the prophetess Ann, receives in his arms the divine Infant and blesses the Lord. He gives him back to his mother, who has come in order to fulfil the prescriptions of the law. She is followed by saint Joseph, bringing two young doves. Behind him, in front of the temple, two women approach, to assist at the ceremony. On the opposite side, a poor cripple is speaking to an old woman, leaning on a stick.

Napoleon Museum.

**GENTILE** (BARTOLOMMEO DI) *da Urbino. — See BARTOLOMMEO.*

**GENTILESCHI** (ORAZIO). — *See LOMI.*

**GHIRLANDAJO** *or GRILLANDAJO* (BENEDETTO), *born in 1458, died about 1499. — (Florentine School.)*

## 203 *Jesus Christ on his way to Calvary.*

H. 1,91. — W. 1,91. — W. — Heads small S.

Christ, led to the torture by the executioners and soldiers, carries his cross, with the aid of Simon of Cyrene. He turns towards the Virgin, who is followed



by the holy women and saint John ; on the right, the blessed Veronica, kneeling, is holding the holy shroud.

Napoleon Museum.

**GHIRLANDAJO** or **GRILLANDAJO** (DOMENICO),  
*painter, goldsmith, worker in mosaics, born in 1449, died  
about 1498. — (Florentine School.)*

Pupil of Alessio Baldovinetti.

## 204 *The Visitation.*

H. 1,72. — W. 1,65. — W. — Heads Nat. S.

In presence of Mary of Cleophas, mother of *saint James the Younger*, and Mary of Salome, spouse of Zebedee, the Virgin receives with modesty the homage of saint Elisabeth. The interview takes place under an arched vestibule. In the back ground, mountains and a part of the town, inhabited by Zachary. This painting bears the date of : MCCCCLXXXI.

Napoleon Museum.

**GHIRLANDAJO** (RIDOLFO), *born in Florence, in  
1482. It is known that he was still living in 1534. Vasari  
states that he died at the age of 75. — (Florentine School.)*

Pupil of David Ghirlandajo, his uncle, and of Fra Bartolommeo della Porta.

## 205 *The crowning of the Virgin.*

H. 2,90. — W. 1,91. — W. — Heads small S.

In the clouds, the Virgin, prostrate at the feet of her son, receives with humility, the immortal crown ; the angels celebrate this glorious event, by their concerts. In the lower part of the picture, saint Peter, Dominican and Martyr, saint John the Baptist, Mary Magdalen, saint

**Jerome, saint Francis d'Assise and saint Dominick are kneeling in adoration. This picture is dated : MDIII.**

Napoleon Museum.

**GIORDANO (LUCA),** *born in Naples in 1632, died in the same city the 12th of January 1705. — (Neapolitan School.)*

Pupil of Giuseppe de Ribera and of Pietro Berrettini.

## 206 *The presentation of Jesus in the temple.*

H. 1,53. — W. 2,07. — C. — Heads half S.

The Virgin, accompanied by saint Joseph, and kneeling on the steps of the temple of Jerusalem, presents the Infant Jesus to the High priest, who is attended by young levites ; on the right several women, of whom one holds a child by the hand, are following the Virgin.

Old collection.

## 207 *Jesus submits to death for the salvation of man.*

H. 1,51. — W. 1,24. — C. — Heads 0,90.

The Infant Jesus, presented by the Virgin, and accompanied by saint Joseph and an angel, accepts the instruments of his Passion, which are brought to him by angels. God the Father, borne on clouds, is contemplating him ; and the Holy Ghost sheds on him a ray of light.

Napoleon Museum.

## 208 *Mars and Venus.*

H. 0,63. — W. 0,76. — C. — Heads 0,55.

Mars is leaving Venus, who is lying on a couch supported by the statue of a satyr. Two women assist at

the toilet of the goddess. A cupid with the wings of a butterfly, is playing with a dog; another cupid is leaning on a globe, round which a serpent is creeping. In the back ground, Vulcan is working at his forge.

Old collection.

## GIORGION. — See BARBARELLI.

**GIOTTO** DI BONDONE, *painter, sculptor, architect, engineer and poet, born in the borough of Vespignano, in a place called Colle, fourteen miles from Florence, in 1276; died the 8th of January 1336. — (Florentine School.)*

Pupil of Cimabue.

### 209 *Saint Francis d'Assise receiving the stigmata.*

H. 3,14. — W. 1,62. — W. — Heads small S.

Saint Francis having retired in 1224, two years before his death, on the mount *Della Vernia*, to fast forty days, saw, during his prayers, the apparition of a seraph, having six flaming and shining wings; between which he saw the figure of a man, who had his feet and hands extended, and nailed to a cross. His wings were so arranged, that two were elevated above his head, two were stretched out to fly, and the other two, covered all his body. At this moment, the marks of the wounds of the Saviour, appeared on the hands and feet of the Saint, and his right side received also a wound, as if from the thrust of a lance. Giotto has represented all the details of this legend; the vision is vanishing, and already the cross has disappeared. In the lower part of the painting, the artist has represented three other episodes of the life of saint Francis.

#### 1° *Vision of Pope Innocent III.*

Heads 0,50.

During his sleep, saint Francis appears to him, wearing the habit of his order, and supporting the

church of *Saint-Jean-de-Latran*, which is falling in ruins. Saint Peter inspires the pope to protect the order of Franciscan friars, founded by saint Francis.

*2° Saint Francis, followed by the first twelve monks of his order, receives from Pope Innocent III, in 1210, the habit and statutes of the order.*

Heads 0,30.

The pontiff is attended by Guy, bishop of Assise, and by the cardinal *Jean-de-Saint-Paul*, bishop of Sabina.

*3° Saint Francis speaking to the birds.*

Heads 0,30.

The birds are listening attentively to the preaching of saint Francis. The legend states that they sang alternately with him when he was reciting his office; and were silent at his command. On the lower part of the picture is written : OPUS IOCTI. FLORENTINI.

Napoleon Museum.

**GIOTTO** (*School of*).

**210** *The Virgin and the Infant Jesus.*

H. 0,56. — W. 0,21. — W. — Heads 0,24.

The Virgin, seated on a throne, holds the Infant Jesus on her knees. Saint John the Baptist and saint Peter are in adoration, at the foot of the throne; other holy personages are placed behind them. In the upper part of the embossed ornaments, Jesus Christ seated, holding a book, has his hand raised, in the attitude of giving his blessing, and is accompanied by four seraphs.

Collection of Charles X.

211 *Jesus Christ and the twelve apostles.*

H. 0,30. — W. 2,80. — W. — Figures half length.

Altar piece divided into thirteen compartments.

212 *Calvary.*

H. 0,40. — W. 0,71. — W. — Heads 0,25.

Saint John is standing at the foot of the cross; on the other side, the Virgin is fainting in the arms of the holy women.

Collection of Charles X.

213 *The obsequies of saint Bernard.*

H. 0,31. — W. 0,40. — W. — Heads 0,20.

He gave up his soul to God the 20th of August 1153, in presence of a great number of bishops, abbots and monks, who had come from all parts, to receive his last blessing. He was buried in the tunic of saint Malachi, which he always wore when he celebrated the holy mysteries. Before he was interred, one of his followers, who had been for several years afflicted with epilepsy, having approached his body, was cured on the spot. (*Vie des Saints*, par le P. GIRY.)

Napoleon Museum.

**GIOVANNI** (FRA) DA FIESOLE, called L'ANGELICO or IL BEATO ANGELICO, born in 1387, near the borough of Vicchio, in the province of Mugello (in Tuscany); died in 1455. — (Florentine School.)

The name of his master is unknown.



## 214 *The crowning of the Virgin and the miracles of saint Dominick.*

H. 2,13. — W. 2,11. — W. — Figures small S.

The Christ, clothed in royal vestments, is seated on a throne with rich columns, and raised on nine marble steps of different colours, probably symbolical. A place on his right is reserved for his mother. He holds in his hands a crown, which he is about placing on the head of the Virgin, kneeling before him, her hands crossed on her breast. On each side of the throne, twelve angels, with purple wings, flowing robes, and flames over their heads, are holding trumpets and different instruments, and celebrate by their music, the solemnity. One of the angels on the left, is in prayer. Below the angels are the saints, eighteen on the left, and twenty two on the right.

To designate with accuracy the elect represented in the painting, the author has written the name of some on the halo, surrounding their heads, or on the hem of their garments, and has given to others, symbols, by which they are known. Thus, on the left, is seen the name of Moses; of saint John the Baptist, of the apostles saint Andrew, saint Peter, saint Bartholomew, saint James the Younger, and saint Simon. The Evangelists saint John and saint Mark have each a book in the hand. Saint Agustin, bishop of Hippona, is holding a pen.

The founders of orders, saint Benedict, saint Antony, saint Francis d'Assise have mantles spangled with stars, or gilt flowers. Saint Dominick holds a lily and a book. The mantle of saint Thomas d'Aquin has a clasp in the form of a sun. The emperor Charlemagne has a crown adorned with fleurs de lis. Finally, saint Nicholas, bishop of Myra, has near him, as a symbol, three golden balls which are an allusion to the three purses of gold, which he once gave to a needy gentleman, to marry his three daughters, whom he was on the point of abandoning to seduction.

On the right, under the angels, round the halo, are written the names of king David, of the apostles saint Mathias, saint Paul, saint Thaddeus, saint James the



Elder, saint Philip, and of saint Mathew, Evangelist. Saint Peter the Dominican is known by the wound on his head; saint Laurence by the gridiron. Saint Stephen, a palm in his hand, is clothed in a dalmatic; saint George is in armor; Magdalen, kneeling, is offering a vase of perfumes; saint Cecilia has a crown of roses; the veil of saint Clare is covered with crosses and golden stars; saint Catherine of Alexandria is leaning on the wheel, the instrument of her torture; finally saint Agnes is holding a young lamb in her arms.

The small pictures of the lower part, represent : The first on the left : the vision of Pope Innocent III. The Pope was unwilling to approve the plan of the order which Saint Dominick presented to him in 1215. One night the Pope saw in a dream, the church of *Saint-Jean-de Latran*, ready to fall down; saint Dominick was hastening to support the edifice. Struck by the meaning of this dream, Innocent encouraged the undertaking of the pious founder. He is represented sleeping in the castle of Saint-Ange with the tower such as it was, at the time when the painter was living. — H. 0,22. — W. 0,29. — Heads 0, 15.

In the second picture, the saint, after having obtained the confirmation of his order of Preachers, was in prayer in the basilic of Saint Peter, when the apostles saint Peter and saint Paul appeared and presented to him, the first a staff, the second a book, the symbols of preaching and of travels in foreign lands. A monk who accompanies saint Dominick is also kneeling, but turned on one side, so that he does not see the apparition, and is continuing to pray. — H. 0,22. — W. 0, 30 — Heads 0, 15.

The third painting is divided into two parts; a young man named Napoleone, nephew to the cardinal Stephano called Fossa Nova, riding in Rome on horseback, fell on the pavement and was killed. Saint Dominick was at the time with the cardinal in the Chapter, in a convent of nuns which he had founded. The cardinal, hearing of the accident that had befallen his nephew, fainted in the arms of the saint. At the solicitation of his companion Tancred, saint Dominick caused the body of the young man to be brought; began to pray, then advancing

towards the young horseman who was still lying down, in the name of Christ he ordered him to rise, which he did accordingly. — H. 0, 22. — W. 0, 31. — Heads 0, 15.

In the fourth picture, the Saviour, risen from the dead, standing on the sepulchre, amongst the instruments of his Passion, is looking at his mother and at his beloved disciple who are seated and are shedding tears. — H. 0, 22. — W. 0, 23. — Heads 0, 15.

The fifth one is divided in two parts; on the left, is a square in front of a church. Saint Dominick, accompanied by one of his disciples, is handing to an envoy of the Albigenses a book in which he had made a profession of faith of the Christian truths, and refuted the doctrines of that sect. — On the right, in the interior of a house, several Albigenses are collected round a fire in which they have thrown the book. According to the legend, a book containing the heretical doctrines had been immediately consumed, while the book of saint Dominick had sprung out three times, from the flames, and had remained untouched. — H. 0, 22. — W. 0, 31. — Heads 0, 15.

In the sixth : the writers of the legend state that the confidence of saint Dominick in Providence was so great, that he caused his disciples to seat themselves at table, when he had neither bread, meat, nor other food to give them, and that angels supplied them in abundance, with the food they were in need of. — H 0, 22. — W. 0, 31. — Heads 0, 12.

In the seventh, saint Dominick, dying in his cell, in 1221. He is blessing his disciples and is exhorting them. The words of the saint, inscribed on a scroll, are the same that are written in the book of the large picture. Outside of the cell, is seen the accomplishment of a vision which appeared to the Prior of the convent of the Dominicans of Brixen, at the time when his spiritual master drew his last breath. He saw two ladders descending from Heaven, and touching the earth; the Saviour and the Virgin were holding their extremities, and angels were seen going up, and coming down, There was a throne on which the saint was seated, radiant with light. The ladders having been afterwards taken up to Heaven, the throne went up with them. With

the exception of the peculiarity of the throne, the painter has exactly followed the legend. — H. 0, 22. — W. 0, 28. — Heads 0,14.

Napoleon Museum.

**GIULIO ROMANO.** — *See* PIPPI.

**GOBBO (IL) DE' CARACCI.** — *See* BONZI.

**GOZZOLI (BENOZZO).** — *See* BENOZZO.

**GRIMALDI (GIO FRANCESCO), called IL BOLOGNESE,** *painter, engraver and architect, born in Bologna in 1606, died in Rome in 1680.* — (Bolognese School.)

Pupil of the Carracci.

**215** *Women bathing ; landscape.*

H. 0,33. — W. 0,42. — Cop. — Heads 0,10.

A river, shaded by large trees, is barred in the back ground by a cascade. On the left, on the banks, are three women half naked; one of them, lying on a cushion, is raising her drapery.

Old collection.

**216** *Landscape.*

H. 0,34. — W. 0,42. — Cop. — Heads 0,70.

On the left, clothed in draperies, a man is addressing another personage seated on the edge of the road. In the midst of a river, a man sitting in a boat, and on the bank, a boatman appearing to invite two women to enter it. In the back ground, buildings on a hillock.

Old collection.

217 *Landscape.*

H. 0,34. — W. 0,42. — C. — Heads 0,10.

On the right, in the fore ground, two women, three children and a youth, are seated on a square stone; farther off, a boat with five persons in it. On the other side of the river, buildings at the foot of a hill, surmounted by a sort of fortress.

Old collection.

218 *Women washing; landscape.*

H. 0,57. — W. 0,68. — C. — Heads 0,10.

A woman is washing on the banks of a river; near her, two other women accompanied by a child, are carrying on their heads a basket full of linen. In the back ground are seen buildings, and a bridge thrown across the river.

Old collection.

**GUALTIERI.** — *See* CIMABUE.

**GUARDI** (FRANCESCO), *born in Venice in 1712, died in 1793.* — (Venetian School.)

Pupil of Antonio da Canal, called Canaletti.

219 *View of Venice.*

H. 0,67. — W. 1,00. — Heads 0,05.

The doge on the Bucentaurus coming out of the port of the island of Lido, the day of the Ascension. The sea is covered with gondolas and boats dressed with flags.

Old collection.

- 220 *The doge going in procession to the church of Santa-Maria-della-Salute, in Venice, to assist at the commemoration of the cessation of the plague in 1630.*

H. 0,67. — W. 1,00. — C. — Heads 0,05.

The steps leading to the church are crowded with people. On the left, gondolas are ranged, side by side. On the right, the crowd is pressing on wooden bridges placed across the boats.

Old collection.

- 221 *Holy Thursday in Venice.*

H. 0,67. — W. 1,00. — C. — Heads 0,08.

A gilt and splendidly ornamented temple is built on the Piazzetta; gondoliers are executing the feats of strength of Hercules. The doge is looking on from the gallery of the Ducal palace.

Old collection.

- 222 *Feast of Corpus Domini at Venice.*

H. 0,67. — W. 0,98. — C. — Heads 0,07.

The Square of Saint Mark is decorated with a circular gallery, under which are passing in procession the Doge, the dignitaries and the religious societies, following the Holy Sacrament.

Old collection.

- 223 *Crowning of the Doge, on the top of the stairs of the Giants, in the Ducal palace, at Venice.*

H. 0,67. — W. 1,00. — C. — Heads 0,08.

A senator is placing the ducal cap on the head of the Doge; soldiers are standing on each side, on the steps



of the stairs. Numerous spectators fill the court, the galleries and the windows of the first floor.

Old collection.

**224** *Procession of the Doge to the church of Saint Zachary, on Easter Sunday.*

H. 0,67. — W. 0,98. — C. — Heads 0,10.

The Doge is followed and preceded by dignitaries carrying the candlestick, the ducal horn, the parasol, the golden chair and the sword, signs of his rank.

Old collection.

**225** *The hall of the College, in the Ducal palace, at Venice.*

H. 0,66. — W. 1,00. — C. — Heads 0,10.

The Doge is on his throne, surrounded by his counsellors. A crowd of masks fill the hall.

Old collection.

**GUASPRE** — *See* DUGHET.

**GUERCINO** (IL) *or* LE GUERCHIN. — *See* BARBIERI.

**GUIDO** *and* **LE GUIDE**. — *See* RENI.

**GUIDO CAGNACCI**. — *See* CAGNACCI.

**INGEGNO** (L'). — *See* ANDREA LUIGI DI ASSISI.



**JOSEPIN (LE).** — *See* CESARI.

**JULES ROMAIN.** — *See* PIPPI.

**LANFRANCHI** *or* **LANFRANCO** (IL CAVALIERE GIOVANNI DI STEFANO, *born in Parma in 1580 according to Passeri, in 1581 and 1582 according to other biographers, died the 20th of november 1647.* — (Lombard School.)

Pupil of Agostino Carracci.

226 *Agar succoured by an angel.*

H. 1,38. — W. 1,59. — C. — Heads Nat. S.

An angel is showing to Agar, seated at the foot of a ruin, a spring of water, to quench the thirst of her son Ismael.

Collection of Louis XIV.

227 *Saint Peter in prayer.*

H. 1,28. — W. 0,97. — C. — Heads Nat. S.

Saint Peter standing, seen half length, and his hands joined, raises his eyes to Heaven; near him are laying on a rock the keys of the Church. In the back ground, on the right, a bridge and mountains are seen.

Old collection.

228 *The separation of saint Peter and saint Paul.*

H. 1,07. — W. 1,59. — C. — Heads, 0,60.

On the right, saint Peter, escorted by soldiers, and dragged with violence by an executioner, is turning

back towards saint Paul, whom three guards are also leading to the place of torture, and takes his last leave of him. In the back ground, the gates of Ostia and the walls of Rome.

Collection of Louis XIV.

## 229 *The crowning of the Virgin.*

H. 2,20. — W. 1,44. — C. — Heads Nat. S.

The Virgin, born on a cloud, is crowned by her son, whom angels are surrounding. In the fore ground, saint Austin and saint William, kneeling, implore the protection of Christ and of his mother; near them, are three angels, one holding a mitre, and the two others a book.

Collection of Louis XIV.

## 230 *Pan offering the fleece to Diana.*

H. 0,75. — W. 1,00. — C. — Heads 0,60.

The goddess, seated on a cloud, is receiving from Pan, sitting on the ground, a handful of wool proceeding from the fleece of a goat, seen behind him.

Collection of Louis XIV.

**LAURI** (FILIPPO), *born in Rome, in 1623, died in 1694.*  
— (Roman School.)

Pupil of his father Baldassare Lauri, and of Angelo Caroselli.

## 231 *Saint Francis d'Assise in ecstasy.*

H. 0,48. — W. 0,38. — C. — Heads 0,35.

Saint Francis, being sick, thought that music might relieve his sufferings; but by humility, he dared not grant himself that pleasure. God rewarded so much

virtue, and soon after, a chorus of angels filled him with rapture and ecstasy. The saint weakened by fasting and the want of sleep, is slumbering on a rock, holding a cross and a skull on his knees; near him is an open book. Over his head, an angel, surrounded by cherubs, plays on the viol. In the back ground, a monk seated and reading.

Old collection.

## 232 *Sacrifice to the god Pan.*

H. 0,50. — W. 0,58. — C. — Heads 0,25.

In the center of the picture, a man, standing, nearly naked, is pouring wine on the flame, which rises from an altar, placed in front of the statue of the god Pan, reposing. On the left, two women are kneeling; one of them is holding grapes, the other a vase and a cup, in which she is pouring wine. On the right, a satyr kneeling, pulling a goat by the horns; another carrying a basket of grapes on his head; a child is blowing a horn.

Old collection.

**LIPPI** (FRA FILIPPO), *born about the year 1412 in Florence, died in Spolito the 8th of October 1469. — (Florentine School.)*

The name of his master is not known.

## 233 *The Nativity of Jesus Christ.*

H. 1,69. — W. 1,60. — W. — Heads small S.

Lying on the ground, before a stable in ruins, the Infant Jesus is adored by the Virgin and saint Joseph, kneeling. In the upper part, in the center, is the Holy Ghost, and on each side an angel with his hands joined. On the left, a landscape, and shepherds watching their flocks. One of those shepherds is playing on the flute.

Napoleon Museum.

**234** *The Virgin and the Infant Jesus adored by two holy abbots.*

H. 2,17. — W. 2,44. — W. — Heads small S.

The Virgin, standing on the first steps of a throne, is presenting the Infant Jesus to two holy abbots, on their knees, holding in their hand a crosier, sign of their dignity. On each side, two archangels standing, are carrying branches of lily, and are accompanied by a host of angels.

Napoleon Museum.

**LOMI** (ORAZIO) GENTILESCHI or DE GENTILESCHI, born in Pisa the 9th of July 1562, died in England, in 1646. — (Florentine School.)

Pupil of Aurelio, his brother, and of Baccio, his uncle.

**235** *Repose of the Holy Family.*

H. 1,58. — W. 2,25. — C. — Heads Nat. S.

The Virgin, seated on the ground, is giving the breast to the Infant Jesus; on the left, saint Joseph, worn out with fatigue, has fallen asleep, lying on his travelling bag.

Collection of Louis XIV.

**236** *Portrait of a young man.*

H. 0,52. — W. 0,48. — W. — Bust Nat. S.

His head is leaning on his left hand, and he holds a skull in the right.

Old collection.

**LORENZO DI PAVIA**, *lived in Savona in 1513.* —  
(Genoese School.)

There is no biographical notice of this painter.

**237** *The family of the Holy Virgin.*

H. 2, 02. — W. 1, 44. — C. — Heads small S.

The Virgin is holding the Infant Jesus on her knees; near her is saint Joseph. Behind the Virgin, saint Ann, her mother, and her three husbands, Joachim, Cleophas and Salome. On the right of the Virgin, Mary, daughter of Cleophas, and her children, Jude Thaddeus, James the Younger, and Joseph the Just; near her, is her husband Alpheus. On the right of the blessed Virgin, is Mary, second sister of the Virgin, and daughter of Salome, her spouse Zebedee, and her children, James the Elder, and John the Evangelist. The names of these personages are written over their heads, or on scrolls. Signed : LAVRENTIUS. PAPIEN. FECIT. MDXIII.

Napoleon Museum.

**LOTTO** (LORENZO), *born in Venice, about 1480, died in Loretto between 1555 and 1560.* — (Venetian School.)

He is believed to have been a pupil of Andrea Previtali, and afterwards of Gio. Bellini.

**238** *The woman taken in adultery brought to Jesus.*

H. 1, 24. — W. 1, 56. — C. — Figures half length small size.

Jesus Christ is surrounded by Scribes and Pharisees, who are bringing before him a woman, taken in adultery. Her hands are tied, and a soldier holds her by the hair.

Collection of Louis XIV.

**LUCIANO** (SEBASTIANO DI), *called FRA BASTIANO DEL PIOMBO*, born in Venice in 1485, died at Rome, in 1547. — (Venetian School.)

Pupil of Giovanni Bellini.

## 239 *The Visitation of the Virgin.*

H. 1,68. — W. 1,32. — C. — Figures half length, Nat. S.

The Virgin, accompanied by two women, is received by saint Elisabeth; in the distance is seen Zachary, who is descending the steps of a peristyle. A man, whose back is turned, announces to him the arrival of the Virgin. — Signed : SEBASTIANVS VENETVS FACIEBAT ROMÆ M. D. XXI.

Collection of Francis I.

**LUINI** or **LOVINI** DA LUINO (BERNARDINO), *born about 1460 in Luino (on lake Major); was still living in 1530.* (Lombard School.)

He is supposed to have been a pupil of Stefano Scotto.

## 240 *Holy Family.*

H. 0,51. — W. 0,56. — W. — Figures half length, half S.

Jesus is standing, with his left arm round the neck of his mother, who supports him. Saint Joseph, leaning on a staff, and placed behind the Virgin, is considering them with attention.

Old collection.



241 *Jesus asleep.*

H. 0,92. — W. 0,73. — W. — Figures half length,  
Nat. S.

The Virgin standing, holds in her arms the Infant Jesus sleeping; an angel is spreading before her a white cloth, in which to wrap the Saviour. Two other angels, placed behind the Virgin, are holding, one a scroll, the other a cushion.

Collection of Louis XIV.

242 *Salome, daughter of Herodias, receiving the head of saint John the Baptist.*

H. 0,62. — W. 0,53. — W. — Figures half length,  
half S.

The daughter of Herodias, receives in a basin the head of saint John the Baptist, which is presented to her by an executioner, of whom the arm only is seen.

Collection of Louis XIV.

**LUTI** (BENEDETTO), *born in Florence in 1666, died at Rome in 1724.* — (Florentine School.)

Pupil of Domenico Gabbiani.

243 *Mary Magdalen.*

H. 1,67. — W. 1,28. — C. — Heads Nat S.

Saint Mary Magdalen, seated on a stone, is contemplating a crucifix, which she holds in her hands. A book and a skull are placed near her on a stone. Two cherubs are flying above her head.

Collection of Louis XVI.

**244** *Magdalen in meditation.*

H. 1,04. — W. 0,75. — C. — Half length Nat. S.

She is meditating on a skull.

Old collection.

**MACHIAVELLI** (ZENOBIO DE') *lived in 1474. —*  
(Florentine School.)

Pupil of Benozzo Gozzoli.

**245** *The crowning of the Virgin.*

H. 1,64. — W. 1,66. — W. Heads small S.

Jesus Christ is crowning the Virgin, in presence of saint John the Baptist, saint Francis d'Assise, Magdalen, the apostle saint Peter, and the angels, who are singing the praises of the Lord. On this painting is written :

OPVS CENOBII. DEMACHIAVELLIS. M<sup>c</sup>CCCCLXXIII.

Napoleon Museum.

**MANFREDI** (BARTOLOMMEO), *born in Ustiano, borough near Mantua, in 1580, according to Zani; died in 1617. —* (Roman School.)

Pupil of Christofano Roncalli.

**246** *Drinking scene.*

H. 1,29. — W. 1,92. — C. — Half length, Nat. S.

Four men, seated round a stone table, in bas relief, are drinking and singing. One of them, on the right, holds out his glass to a butler, who is pouring in it, the wine contained in a bottle; opposite to him another is playing

on a musical instrument, and two others of the company are listening to him. Behind, are two servants standing, of whom one is eating macaroni, and the other lifting a bottle to his lips.

Collection of Louis XIV.

## 247 *The fortune teller.*

H. 1,27. — W. 1,50. — C. — Half length, Nat. S.

A woman seated, is having her fortune told by two Egyptians, and shows her hand to the younger. A cavalier placed behind her, is holding the head of a dead bird.

Collection of Louis XVIII.

## MANFREDI (*Attributed to*).

## 248 *Judith holding the head of Holophernes.*

H. 1,14. — W. 0,92. — C. — Figures half length, Nat. S.

She is accompanied by a woman, holding the bag, destined to hold the head of Holophernes.

Old collection.

**MANTEGNA** (ANDREA), *painter, engraver, architect and geometer, born in Padua in 1431, died the 13th of September 1506.* — (Venetian School.)

Pupil of Francesco Squarcione.

## 249 *Christ between the two thieves.*

H. 0,67. — W. 0,93. — W. — Heads 0,32.

On the summit of Calvary, Jesus is crucified between two thieves. Soldiers are guarding him, three of whom are

playing at dice, for his garments; on the left, saint John, standing, is showing the excess of his grief; farther off, the Virgin, accompanied by the holy women, is weeping over the death of her son. In the back ground, a road made in the rock, and conducting to Jerusalem.

Napoleon Museum.

**250** *The Virgin known as The Virgin of the Victory.*

H. 2,80. — W. 1,66. — C. — Heads small S.

Seated on a throne of marble of different colours, and adorned with bas-reliefs in gold, the Virgin holds the Infant Jesus, standing on her knees; the mantle which covers her, is supported on one side by the archangel saint Michael, leaning on a sword, and on the other by saint Maurice, both clothed in rich armor. Behind them on the right, are seen saint Longin, with a red helmet, and on the other side, saint Andrew, patrons of the city of Mantua. Near the Virgin, is the young saint John standing, and farther off his mother, saint Elisabeth, kneeling, a coral rosary in her hand. Finally, on the left, and on the steps of the throne, is seen the marquis of Mantua, John-Francis of Gonzague, in full armor, and decorated with the order of saint Maurice, kneeling, giving thanks to the Virgin, who holds out her hand to him, in sign of protection, while her Son is giving him his blessing. The niche in which is placed the throne of the Virgin, is ornamented with festoons of verdure, mixed with flowers, fruits, coral, pearls and precious stones of every kind.

Napoleon Museum.

**251** *Parnassus, an allegorical composition.*

H. 1,60. — W. 1,92. — C. — Heads 0,65.

In the fore ground, on the left, the Muses dancing to the sound of Appollo's lyre. On the right, Mercury, leaning on Pegasus, is holding a long caduceus. Behind

Mercury, the Helicon from which are flowing the waters of the Hippocrene. In the center of the picture, on a rock forming an archway, and through which the country is seen, Venus is standing, accompanied by Mars, armed with his lance, and clothed in armour. Lower down, on the same rock, Cupid, his bow in his hand, is exciting the jealousy of Vulcan. The spouse of Venus leaves his forge, and threatens the goddess and his rival.

Old collection.

## 252 *Wisdom victorious over the Vices.*

H. 1,60. — W. 1,92. — C. — Heads 0,60.

Minerva, preceded by Chastity under the form of Diana, and of Philosophy, under that of a woman bearing a torch, chases before her, and is pursuing Luxury, having the feet of a satyr; Idleness and Sloth are sunk in a slough; Fraud, Malice, Drunkenness, Lust and Ignorance, born by Ingratitude and Avarice. Justice, Strength, and Temperance, hovering in the air, are coming back, to dwell on the earth.

Old collection.

**MARATTA** or **MARATTI** (CARLO), *painter and engraver, born in Camerano (near Ancona), in 1625, died at Rome the 15th of December 1713.* — (Roman School.)

Pupil of Andrea Sacchi.

## 253 *The Nativity.*

H. 0,97. — W. 0,97. — C. — Heads 0,48.

The Virgin, seated near a stable in ruins, is holding in her arms the Infant Jesus, whom angels are contemplating with love. Saint Joseph, standing near the Virgin, shows the divine Infant to a group of shepherds kneeling, of whom one is carrying a basket of fruits. On the right, another group of shepherds: one of them, kneeling,

having at his feet a lamb, doves, etc., is holding a woman by the hand. Angels descending from Heaven on a ray of light, are bringing flowers and incensing the new born Infant. In the back ground, a woman and other shepherds, followed by an ass.

Collection of Louis XIV.

### 254 *Jesus sleeping.*

H. 1,25. — W. 1,00. — W. — Heads Nat. S.

The Virgin is holding in her hands a gauze veil, with which she is about covering Jesus sleeping, his head leaning on his right hand, and his left arm placed on a pillow. She is accompanied by saint Catherine of Alexandria, and by three angels, standing near the bed. — This picture is signed : CAROLUS MARATTA PINXIT 1697.

Collection of Louis XIV.

### 255 *Preaching of saint John the Baptist.*

H. 0,90. — W. 1,00. — C. — Heads 0,48.

Saint John, standing and raising his arms, is surrounded by Israelites, who are listening to him. Behind him, a man his elbow leaning on a hillock, his head resting on his hands, and two men wrapped up in their mantles. On the right, a jew seated, is explaining to an old man, the meaning of the words of the saint. Farther off, a group of five personages of grave aspect, of whom one is leaning his chin on a crutch.

Collection of Louis XIV.

### 256 *Mystic marriage of saint Catherine.*

H. 0,44. — W. 0,32. — C. — Heads 0,40.

The Infant Jesus, seated on the knees of the Virgin, is putting a ring on the finger of saint Catherine of Alexandria, kneeling before him. Near the saint, and on



the ground, a palm and the fragment of a wheel. An angel and three cherubs, born on clouds, are contemplating the scene.

Collection of Louis XV.

### 257 *Portrait of Mary-Magdalen Rospigliosi.*

H. 0,94. — W. 0,74. — C. — Figures half length  
Nat. S.

She is standing, three quarters, turned to the left, and dressed in black; her arms are half bare and she is holding a fan in her right hand, which she is leaning on a table, on which is placed a letter having this superscription :

*Al Ill<sup>ma</sup> et C<sup>ma</sup> sig<sup>ra</sup> la Sig<sup>ra</sup> Maria  
Madalena Rospigliosi per Carlo Maratti.*

Collection of Louis XVIII.

### 258 *Portrait of Carlo Maratta.*

H. 0,70. — W. 0,58. — C. — Bust Nat. S.

The artist has painted himself nearly in profile, turned to the right, his head bare, and dressed in black.

Old collection.

**MASSONE** (GIOVANNI), of Alexandria; he lived in 1490.  
— (Genoese School.)

There is no reliable information of the life of this painter.

### 259 *Altar piece divided into three compartments:*

#### 1° *The Nativity.*

H. 1,77. — W. 0,77. — W. — Heads half S.

The Virgin and saint Joseph kneeling, are adoring the Infant Jesus, lying on a white cloth. God the Father

surrounded by seraphs, appears in Heaven, preceded by two angels, holding a scroll, on which is written : *Gloria in excelsis Deo et intera pax homibus bōe volūtāt.* In the back ground, the group of the Magi coming out of Bethleem. In the fore ground is written : *Jonnes Mazonus de alexā pinxit.*

**2° Saint Francis standing, and Pope Sixtus IV kneeling.**

H. 1,11. — W. 0,57. — W. — Heads half S.

Fr. Alescola della Rovere, son of a fisherman and mariner when young, afterwards Franciscan friar, became general of his order. Paul II, at the recommendation of cardinal Bessarion, had him admitted in the holy college, under the name of Saint-Pierre-es-Liens; he was elected pope in 1471, and died in 1484.

**3° Saint Antony of Padua and the Cardinal Giuliano della Rovere kneeling.**

H. 1,11. — W. 0,57. — W. — Heads half S.

This last, nephew of Sixtus IV, was born in Savona in 1453; created cardinal in 1471, he was elected to the chair of saint Peter, under the name of Julius II, and died in 1513. It is said that his warlike humour caused him to take the name of Julius, in memory of Julius Cesar.

Collection of Louis XVIII.

**MASTELETTA.** — See DONDUCCI.

**MAXIME (LE CHEVALIER).** — See STANZIONI.

**MAZZOLA** (FRANCESCO), called *IL PARMIGIANINO* or *LE PARMESAN*, painter and engraver, born in Parma the 11th of January 1503, died the 24th of August 1540 in *Casalmaggiore*. — (Lombard School.)

Pupil of his uncles Michele and Pier. Ilario Mazzola.

## 260 *Holy Family.*

H. 0,42. — W. 0,34. — W. — Heads 0,35.

The Virgin, seated, holds on her knees the Infant Jesus, who is embracing the young saint John, mounted on the cradle of the Saviour. Behind the Virgin, are saint Joseph and saint Elisabeth.

Collection of Louis XIV.

## 261 *The Virgin, the Infant Jesus and saint Margaret.*

H. 0,46. — W. 0,35. — W. — Heads 0,40.

The Virgin, seated, is presenting the Infant Jesus to saint Margaret, kneeling, and designated by the dragon, whose head is seen. On the left, behind the Virgin, saint Benedict, abbot, in adoration; on the other side, an angel and saint Jerome, holding a crucifix.

Collection of Louis XIV.

## **MAZZOLA** (*After*).

## 262 *Jesus Christ laid in the sepulchre.*

H. 0,93. — W. 0,74. — C. — Heads 0,60.

Christ, lying in his winding sheet, and near the edge of the tomb, is supported by a holy woman. In the back

ground, the Virgin fainting, and in the fore ground saint John, seen only half length.

Collection of Louis XVI

## 263 *Mystic marriage of saint Catherine.*

H. 0,75. — W. 0,64. — C. — Heads 0,80.

The Virgin, seated, is holding on her knees, the Infant Jesus, who is putting the nuptial ring on the finger of saint Catherine of Alexandria. The saint is leaning her other hand on a table, near which is the iron spiked wheel, instrument of her torture. Saint Joseph, in bust, is placed at one of the lower angles of the frame, before the seat of the Virgin.

Collection of Louis XIV.

**MAZZOLA** or **MAZZOLINO** (GIROLAMO), *born in Moile, now called S.-Lazzaro, near Parma; was still painting in 1566. — (Lombard School.)*

Pupil of Francesco Mazzola.

## 264 *The adoration of the Messiah.*

H. 4,84. — W. 3,05. — C. — Head larger than life.

The Virgin, kneeling on the steps of an edifice in ruins, is presenting her son, to be adored by the shepherds, and by a holy bishop, whose crosier is lying on the ground. The Heavens opened, show a host of angels born on clouds.

Collection of Charles X.

**MAZZOLINI** (LODOVICO), *born about 1481, died about 1530, at the age of 49. — (School of Ferrara.)*

He is believed to have been a pupil of Lorenzo Costa.

265 *Holy Family,*

H. 0,35. — W. 0,28. — W. — Heads 0,28.

The Virgin, seated between two arches, through which the country is seen, is holding on her knees the Infant Jesus, who plays with a little monkey. Saint Joseph, standing, and in a respectful attitude, is bringing in his hand, fruits and seeds. In the upper part, God the Father on clouds, leaning on a globe. Over the head of the Virgin, the Holy Ghost, in the midst of rays of light.

Old collection.

**MAZZUOLA.** — See MAZZOLA.

**MECHARINO** or **MICHARINO** (DOMENICO), called BECCAFUMI (Attributed to), painter, sculptor and engraver, born near Sienna in 1484; died, according to Vasari, in 1549. The father della Valle states that he was still living in 1551. — (Florentine School.)

Pupil of Gio. Battista Tozzo.

266 *Jesus in the garden of Olives.*

H. 1,10. — W. 0,80. — Cop. — Heads, 0,60.

Jesus Christ is kneeling near a palm tree. An angel is presenting to him the chalice, and in the fore ground, are three apostles sleeping. In the back ground, Judas pointing out Jesus Christ to the soldiers.

Collection of Louis XVIII.

**MICHEL-ANGELO DA LUCCA** or **DA SIENNA.**  
— See ANSELM.

**MICHEL-ANGE DES BATAILLES.**—*See CERQUAZZI.*

**MICHIELI** (ANDREA DE'), called *IL VICENTINO*, born in *Vicenza* in 1539, died in 1614. — (Venetian School.)

The name of his master is not known.

**267** *Reception of Henri III in Venice, in 1574.*

H. 0,85. — W. 1,52. — C. — Heads, 0,20.

On the left, Henry the third, coming out of the royal galley, which had gone for him to Murano, is crossing the bridge thrown across the canal. The king has on his right, the Cardinal of S. Sisto, and on his left the Doge, Luigi Moncenigo. The patriarch Giovanni Trevisano, placed under a canopy, born by six procurators of Saint-Mark, comes to meet him. The bridge leads to a triumphal arch, built by Palladio, and to a gallery where an altar is erected. On the left, in the back ground, the fort of Saint Andrew, and the Bucentaure, which is going to receive the monarch. On the right, a crowd of spectators of all ages, sexes, and countries, whom guards armed with halberds, are trying to maintain in order. In the fore ground, are seen gilt boats, gondolas laden with soldiers and musicians blowing the trumpet, and beating the drum.

Old collection.

**MOLA** (PIETRO-FRANCESCO), painter and engraver, born in *Coldre*, diocese of *Coma*, in the province of *Milan*, in 1612 according to *Passeri*, his contemporary; died at *Rome* in 1668. — (Bolognese School.)

Pupil of Prospero Orsi and of Giuseppe d'Arpino.



268 *Agar in the desert.*

H. 0,27. — W. 0,35. — Cop. — Heads 0,12.

Towards the left, the angel appears in Heaven, to Agar, kneeling before her son expiring with thirst, stretched on the ground, and is showing her a spring concealed in the midst of trees and rocks.

Old collection.

269 *Repose of the Holy Family.*

H. 0,41. — W. 0,33. — C. — Heads, 0,40.

The Virgin, seated in the midst of fragments of architecture, holds on her knees the Infant Jesus; saint Joseph, leaning on a stone, which ornaments a bas-relief representing a figure seated on the ground, and whose back is turned, has a book in his hand.

Old collection.

270 *Saint John the Baptist preaching in the desert.*

H. 1,62. — W. 1,23. — C. — Heads 0,70.

On the borders of a wood in which palm trees are seen, saint John, a cross in his hand, a lamb at his feet, is seated on a rock, surrounded by the inhabitants of Judea, who have come to listen to his Word, and receive baptism. The saint is showing them in the distance, on the left, Christ who is coming towards him.

Collection of Louis XV.

271 *Saint John the Baptist preaching in the desert.*

H. 0,37. — W. 0,27. — W. — Heads, 0,20.

Old collection.

272 *Vision of saint Bruno in the desert.*

H. 0,94. — W. 0,70. — C. — Heads 0,50.

Saint Bruno, stretched on the ground, at the foot of a tree, and leaning on a stone, sees in a trance three cherubs, who appear to him in Heaven; near him, on the left, are seen a cross, a skull and an open book.

Collection of Louis XIV.

273 *Herminia watching sheep.*

H. 0,70. — W. 0,94. — C. — Heads 0,37.

Herminia, seated under the shade of a beech tree, a crook in her hand, and watching her flocks, is carving the name of Tancred on the bark. In the back ground, a river and mountains.

Collection of Louis XIV.

274 *Tancred succoured by Herminia.*

H. 0,69. — W. 0,93. — C. — Heads from 0,32 to 0,37.

Tancred, stretched on the ground, is raised by Vafrin, his squire; Herminia, kneeling, supports with one hand the arm of Tancred, and with the other, uncovers and probes his wounds. In the back ground is seen, the body of Argant lying in the dust.

Collection of Louis XIV.

**MORETTO (IL) DA BRESCIA.** — See BONVICINO.

**MUZIANO** (GIROLAMO), born in Aquafredda (in the territory of Brescia) in 1530, died at Rome, the 27th of April 1590. — (Venetian School.)

Pupil of Girolamo Romanino.

**275** *Incredulity of saint Thomas.*

H. 0,52. — W. 0,63. — W. — Heads 0,48.

Saint Thomas, kneeling, touches the side of Christ, who is standing in the midst of his disciples.

Collection of Louis XIV.

**276** *Resurrection of Lazarus.*

H. 1,25. — W. 0,92. — W. — Heads 0,80.

In presence of his disciples, and at the prayer of Martha and Mary, Jesus restores to life Lazarus, who is lying in his shroud, near his tomb.

Napoleon Museum.

**OGGIONE.** — *See* UGGIONE..

**ORIZZONTE.** — *See* (in the Flemish School) BLOOMEN.

**PADOVANINO** (IL). PADOUAN (LE). — *See* VAROTAR.

**PALMA** (JACOPO), called IL VECCHIO or LE VIEUX, born about 1480, in Serinalta (village near Bergamo), died about 1548. — (Venetian School.)

Supposed pupil of Giovanni Bellini.

**277** *The angels appearing to the shepherds, ex voto.*

H. 1,40. — W. 2,10. — C. — Heads small S.

The Virgin seated, is supporting the Infant Jesus laid in a cradle; saint Joseph, leaning on a staff, is near her.

A young shepherd, kneeling, his hands crossed on his breast, is in adoration before Christ. On the left, behind the kneeling Virgin, the donatrix. In the back ground, two shepherds, are contemplating the angels in the air.

Collection of Louis XIV.

**PANINI** (GIOVANNI-PAOLO), *born in Placentia in 1695, died at Rome, the 21st of October 1768.* — (Roman School.)

Pupil of Andrea Lucatelli and of Benedetto Luti.

**278** *Banquet given under a portico of the Ionic order.*

H. 2,12. — W. 2,12. — Round shape. — C. — Heads 0.70.

Under a portico of the Ionic order, a banquet and numerous guests. On the left, a buffet with silver dishes. In the fore ground, two men, of whom one is pouring the wine contained in a silver vase, into another vase of the same metal. Two dogs are placed near him.

Collection of Louis XVI.

**279** *Banquet given under a portico of the Ionic order.*

H. 0,35. — W. 0,38. — C. — Heads. 0,10.

Repetition on a small scale, and in a square form, of the preceding picture.

Old collection.

**280** *Concert given in the interior of a circular gallery of the Doric order.*

H. 0,38. — W. 0,39. — C. — Heads 0,10.

A circular gallery of the Doric order, discloses in the back ground, a palace and the country. On the left

in a tribune half closed by curtains, is an old man seated, a woman and three men standing. In front, musicians seated before a table, are forming a concert. On the right are several personages, two vases of silver on the ground, and in the distance, a statue of Apollo holding a lyre.

Old collection.

### 281 *Ruins of architecture of the Doric order.*

H. 1,71. — W. 2,45. — C. — Heads, 0,18.

A man, standing on a part of the ruined entablature, is discoursing in presence of persons fantastically clad; in the back ground is seen a round temple of the Ionic order. — The painting is signed : I. P. P., ROMÆ, 1743.

Collection of Louis XVI.

### 282 *Ruins of architecture.*

H. 0,72. — W. 0,97. — C. — Heads 0,24.

The artist has united in this painting, different ruins, and several fragments of antique sculpture, The arch of Janus, and the equestrian statue of Marcus Aurelius are particularly noticed.

Old collection.

### 283 *A preacher in the midst of ruins, in Rome.*

H. 0,72. — W. 0,97. — C. — Heads, 0,24.

A man, seated against the columns of a ruined portico, is preaching to soldiers and shepherds, grouped round him. Among the ruins that cover the ground, is seen on the right a statue of Abundance, and in the distance, the Pantheon of Agrippa. — This painting is signed : I. P. P. ROMÆ 1743.

Old collection.

284 *Ruins of architecture.*

H. 0,66. — W. 0,50. — C. — Heads 0,19.

On the right, a wall in ruins, the trunk of a tree, and a ruined chapter of the Corinthian order. In the midst of the ruins, four men are conversing together; one of them, a helmet on his head, is standing, and leaning on a lance. In the back ground, a river flowing between rocks.

Old collection.

285 *Interior of saint Peter, at Rome.*

H. 1,50. — W. 2,25. — C. — Heads 0,12.

The Cardinal de Polignac, minister of France in 1723, visiting the interior of the basilic. This picture is signed : I. P. PANINI ROMÆ MDCCXXX.

Collection of Louis-Philippe.

286 *Concert given the 26th of November 1729, in the court of the palace of the embassy in Rome, to celebrate the birth of the dauphin, son of Louis XV, born the 4th of September 1729.*

H. 2,40. — W. 2,47. — C. — Heads 0,18.

« The Cardinal de Polignac had caused the court of the palace of the embassy, to be transformed into a magnificent theatre, lighted by a number of lustres. The front of the court was occupied by the stage, supported by clouds, where a hundred and thirty musicians were ranged and clothed to represent genii, with wreaths of laurel on their heads, and belts and black bracelets, ornamented with precious stones. The six musicians representing Jupiter, Apollo, Mars, Astrœa, Peace and Fortune, were clothed as the fable represents these divinities, and having their attributes. They were



all seated on clouds. The five arches, forming five perspectives, which made as many galleries at the end of which are seen the golden statues of Hugues-Capet, Philippe Auguste, saint Louis, Henri IV, Louis XIV, etc. The words of the cantata were by Metastasio, and the music by Leonard Vini. » (*Mercur de France*, December 1729, page 3,125).

Collection of Louis Philippe.

287 *Preparations for the fire works, and the decorations for the festival in the square of Navonna, in Rome, the 30th of November 1729, on the occasion of the birth of the dauphin.*

H. 1,10. — W. 2,50. — C. — Heads 0,11.

In the midst of the crowd which fills the square, is seen the Cardinal de Polignac, accompanied by a numerous suite, and inspecting the preparations for the festival.— This painting is signed: I B. PANINI *fec. Rome. PLACEN. 1729.*

Collection of Louis XV.

**PARMIGIANINO** (IL) or LE PARMESAN. — See MAZZOLA (FRANCESCO).

**PASSIGNANO.** — See CRESTI (DOMENICO).

**PAUL VERONÈSE.** — See CALIARI.

**PELLEGRINI** (ANTONIO), *born in Venice in 1675, died the 5th of November 1741.* — (Venetian School.)

Pupil of Sebastiano Ricci and of Paolo Pagani.

288 *Allegory.*

H. 0,99. — W. 0,85. — C. — Figures half length  
Nat. S.

Modesty is offering the picture of Pellegrini to the Academy, personified under the figure of Painting, and the Genius of France writes down the favourable judgment, she has pronounced upon it.

Napoleon Museum.

**PERUGIN.** — See VANUCCI (PIETRO).

**PERUGINO** (BERNARDINO), *painted from 1498 to 1524.*  
— (Ombrian School.)

There is no biographical information of this artist.

289 *Jesus on the cross.*

H. 2,11. — W. 1,36. — Arched shape. — W. —  
Heads small S.

Two angels, in the air, are expressing their grief at the sight of Jesus Christ crucified. The blessed Giles, Franciscan, is embracing the foot of the cross; he is accompanied by the mother of the Saviour, and the well beloved disciple, both kneeling and overcome with grief.

Napoleon Museum.

**PÈSARESE** (LE) — See CANTARINI.

**PESELLO** (FRANCESCO), *or* PESELLO PESELLI, *called* IL PESELLINO, *born in Florence in 1426, died the 29th of July 1457.* — (Florentine School.)

Pupil of his father Giuliano d'Arrigo called *il Pesello*.

290 *Altar piece divided into two compartments:*

1° *Saint Francis d'Assise, on Mount Ver-  
nia, receiving the stigmata, in presence  
of brother Leo, who appears dazzled by  
the divine splendor of the seraph.*

H. 0,29. — W. 0,45. — W. — Heads 0,20.

2° *The holy brothers Cosmas and Da-  
mian, visiting a sick man, and giving  
him relief.*

H. 0,29. — W. 0,45. — W. — Heads 0,20.

Napoleon Museum.

**PIERO DI COSIMO ROSSELLI**, *born in Florence in  
1441, died in 1521. — (Florentine School.)*

Pupil of Cosimo Roselli.

291 *The crowning of the Virgin.*

H. 2,72. — W. 1,94. — Arched shape. — W. —  
Heads small S.

God the Father, a tiara on his head, in the midst of a  
host of angels, is placing the crown of immortality on  
the head of the kneeling Virgin. In the lower part of  
the picture, saint Jerome, saint Francis of Assise, saint  
Bonaventura and saint Louis, bishop of Toulouse, are  
standing, with their attributes.

Napoleon Museum.

**PIETRE DE CORTONE.** — *See* BERRETTINI.

**PIETRO DELLA VECCHIA.** — *See VECCHIA.*

**PINTURICCHIO** (BERNARDINO DI BENEDETTO, *called IL*) *born in Perugia in 1454, died at Sienna, the 11th of December 1513.* — (Ombrian School.)

Vasari states that he was a pupil of Pietro Vanucci.

292 *The Virgin and the Infant Jesus.*

H. 0,41. — W. 0,32. — W. — Heads 0,60.

The Virgin, standing, and seen at half length, holds in her arms the infant Jesus, who is has a scroll in his left hand.

Napoleon Museum.

**PIPPI** (GIULIO), *called GIULIO ROMANO, painter, architect and engineer, born in Rome in 1499, died the 1st of November 1546.* — (Roman School.)

Pupil of Raffaello Sanzio.

293 *The Nativity.*

H. 2,75. — W. 2,12. — W. — Heads Nat S.

The Infant Jesus, lying on the ground upon straw, is adored by the Virgin and saint Joseph, kneeling. Behind them are seen several shepherds, of whom one is carrying a lamb on his shoulders, and who bend before the Lord. On the right, saint John, standing, holds a chalice, from which issues forth a serpent; on the left, saint Longin is leaning on the lance, with which he pierced the side of the Saviour, and holds in his hand a crystal vase. In the back ground is seen, through an opening in the stable, shepherds watching

their flocks, and the angel who announces to them, the coming of the Messiah.

Collection of Louis XIV.

## 294 *The Virgin, the Infant Jesus and saint John.*

H. 0,29. — W. 0,26. — W. — Figures half length 0,45.

The Virgin seated, is holding in her arms the Infant Jesus. On the right, the young saint John, seen at half length, and holding a cross of reed, round which is a scroll bearing the inscription :

ECCE AGNUS DEI.

Napoleon Museum.

## 295 *The triumph of Titus and Vespasian.*

H. 1,21. — W. 1,70. — W. — Heads 0,60.

Vespasian and his son Titus, conquerors of Judea, crowned with the laurels of Victory, are standing in the same car, drawn by four piebald horses, and are about passing under the triumphal arch, erected in commemoration of this event. Two squires, crowned with laurels, are leading the horses; on the left, a soldier, also crowned, is carrying a precious vase. Before the car, a roman officer holds by the hair a jewess, personification of conquered Judea; he is preceded by a soldier, carrying the candlestick with seven branches, of the temple of Jerusalem. In the back ground, the country of Rome, where, a short time afterwards, Vespasian caused the Coliseum to be built by the Jews reduced to slavery.

Collection of Louis XIV.

## 296 *Venus and Vulcan.*

H. 0,38. — W. 0,26. — W. — Heads 0,35.

Venus, seated near Vulcan, whose arm is passed round her waist, and on whose shoulder is a bundle of arrows,

takes with one hand, flowers from a vase supported by three Loves, and with the other, places an arrow in the quiver of Cupid, who is bending his bow. Another Love presents her with a butterfly.

Collection of Louis XIV.

## 297 *Portrait of Julius Roman.*

H. 0,58. — W. 0,44. — W. — Bust Nat. S.

He is represented half length, bare headed, nearly full face; his hair is short and curly, his beard long and he is clothed in black.

Collection of Louis XIV.

## POLIDORE DE CARAVAGE. — See CALDARA.

**PONTE** (JACOPO DA), called IL BASSANO, or JACQUES BASSAN, born in Bassano in 1510, died in the same city the 13th of February 1592. — (Venetian School.)

Pupil of his father Francesco da Ponte,

## 298 *The beasts entering the Ark.*

H. 1,02. — W. 1,21. — C. — Heads 0,32 to 0,37.

On the left, two lions, ascending a plank which leads to the Ark; below, a woman stooping, near housekeeping utensils; on the right, a sheep, a goat, an ox and an ass, led by a man.

Collection of Louis XIV.

## 299 *Moses striking the rock.*

H. 0,93. — W. 1,11. — C. — Heads 0,35.

On the left, a man on horseback, receiving water in a vase; at the foot of the rock, children and men in a



stooping posture, catching the water, to give it to the animals. In the back ground, Moses and Aaron.

Collection of Louis XIV.

### 300 *The adoration of the shepherds.*

H. 1,26. — W. 1,00. — C. — Heads 0,60.

The Virgin, kneeling near the Infant Jesus, lying in the cradle, raises the clothing which covers him, and presents him to the adoration of the shepherds, while saint Joseph contemplates him with admiration. The Heavens opened, show a host of angels.

Collection of Louis XIV.

### 301 *The wedding at Cana.*

C. 1,52. — W. 2,14. — C. — Heads half S.

Jesus Christ, seated on the left before the table, is blessing the vases which are presented to him; the Virgin is opposite the Saviour, near the bride. At the side of Christ, a young man is playing on the guitar; two attendants of whom one is carrying a dish, and the other leaning his hand on a table, laden with meats. On the right, three persons engaged in preparations for the feast. In the fore ground, fruits, viols, vases and a tub with fish.

Collection of Louis XIV.

### 302 *Jesus on the way to Calvary.*

H. 1,33. — W. 1,87. — C. — Heads 0,60.

Jesus Christ, on his knees, is fainting under the weight of the cross, which he is carrying with the aid of Simon of Cyrene. The Virgin, postrate, is supported by the holy women. Farther off, on the road leading to Calvary, an executioner, carrying a ladder, and several horsemen.

Collection of Louis XIV.

303 *The preparations for the sepulture of Jesus.*

H. 1,54. — W. 2,25. — C. — Heads Nat S.

The body of Christ, stretched at the foot of the cross, is supported by Joseph of Arimathœa, who is wrapping him in a winding sheet; behind him, near the ladder, is Nicodemus. At the feet of Christ, the Virgin, supported by a holy woman, leans towards her son; by her side, Mary Magdalen kneeling, and in prayer; farther off, Saint John, standing and raising his hands.

A flambeau on which is burning a wax taper, is placed on the ground, near the body of Christ, and throws light on the picture.

Collection of Louis XIV.

304 *The pilgrims of Emmaus.*

H. 0,95. — W. 1,12. — C. — Heads 0,40.

On the right, in the back ground, the pilgrims are seated round a table, attended by a page. On the left, a buffet, with housekeeping utensils; and a woman engaged in cleaning the vases. In the center, a man is seated in an arm-chair.

Collection of Louis-Philippe.

305 *The labours of the country during the harvest.*

H. 0,89. — W. 1,00. — C. — Heads 0,60.

On the right, a man in a tree, is gathering its fruit; at the foot of the tree, a woman seated, seems to preside over the harvest; near her, another woman kneeling, is cleaning vases. On the left, the reapers, and two oxen yoked to a cart loaded with hay.

Old collection.

306 *Labours of the country during the vintage.*

H. 0,97. — W. 1,20. — C. — Heads 0,50.

On the left, men are repairing casks; in the center, a child is drinking out of a cup; on the right, a man is treading grapes in a tub; in the back ground, oxen are dragging the vintage tubs, and a man climbing a tree.

Collection of Louis XIV.

307 *Portrait of John of Bologna, sculptor, born in Douai in 1524, died in 1608; pupil of Michel-Ange.*

H. 0,61. — W. 0,52. — C. — Bust Nat. S.

He is turned towards the right, and his head is bare. He wears a ruff, and a black doublet.

Napoleon Museum.

**PONTE (FRANCESCO DA)**, called IL BASSANO or FRANÇOIS BASSAN, born in Bassano in 1550, died the 4th of July 1592. — (Venetian School.)

Pupil of his father Jacopo da Ponte.

308 *Fish market on the sea shore.*

H. 1,20. — W. 1,55. — C. — Heads 0,70.

A young man followed by a dog, and a man, a purse in his hand, are standing before a fish stall. Behind them, a man stooping, holds a basket full of oysters. In the back ground, fishing boats and buildings. — This picture is signed : BASS<sup>u</sup> FRANC<sup>i</sup>. F.

Old collection.

**PONTORMO.** — See CARRUCCI.

**PORTA** (BACCIO DELLA). — See BARTOLOMMEO.

**PORTA** (GIUSEPPE), called SALVIATI, painter, mathematician and architect, born in Castel-Nuovo di Garfagnana in 1520; was still living in 1572. — (Venetian School.)

Pupil of Francesco Salviati.

309 *Adam and Eve after the sin.*

H. 2,21. — W. 1,74. — C. — Heads Nat. S.

Adam and Eve are flying with terror, from the tree of knowledge, round which the serpent is twined.

Old collection.

**PRE' TI** (MATTIA), called IL CALABRESE, born in Taverna (in Calabria), the 24th of February 1613, died at Malta the 13th of January 1699. — (Neapolitan School.)

Pupil of Giovanni Lanfranco.

310 *Saint Paul et saint Antony in the desert.*

H. 1,79. — W. 1,25. — C. — Heads Nat. S.

The two saints, seated, and their eyes raised towards Heaven, are giving thanks to the Lord, for the bread a raven brings to them every day, in the desert.

Napoleon Museum.

311 *Martyrdom of saint Andrew, at Patras (in Achaia).*

H. 0,34. — W. 0,43. — C. — Figures half length 0,35.

The saint, tied with ropes to a cross, is looking up to Heaven. On the right, a young man leaning on a staff,

is contemplating him ; on the other side, the proconsul, followed by one of his guards, is waiting for the saint to expire. In the back ground, are two old men.

Old collection.

## PRETI (*School of*).

### 312 *Saint Peter denying the Saviour.*

H. 1,19. — W. 1,67. — C. — Figures half length  
Nat. S.

Saint Peter has denied his master, before the servant of the grand priest; a soldier recognises and threatens him, by touching his sword.

Napoleon Museum.

## PRIMATICCIO (FRANCESCO), *painter, sculptor and architect, born in Bologna in 1504; died in Paris in 1570.* — (*Bolognese School.*)

Pupil of Innocenzio Francucci da Imola and of Bartolommeo Ramenghi.

### 313 *The chastity of Scipio.*

H. 1,27. — W. 1,17. — C. — Figures small S.

On the left, Scipio, on an elevated seat, is showing to the young Allatius his bride, accompanied by an old woman ; two prisoners are on their knees, at the foot of the steps. The general is surrounded by his soldiers, of whom one is carrying the consular fasces.

Napoleon Museum.

## PRIMATICCIO (*After*).

### 314 *Portrait of Diane de Poitiers, duchess of Valentinois.*

H. 0,72. — W. 0,60. — C. — Bust Nat S.

She is represented naked, holding an arrow in her right hand, and caressing Cupid, holding a bow. On the wood of the bow is written : LAVINIA. FONT. DE. ZAP-  
PIS. FACIEBAT. M. D. LXXXII.

Collection of Louis Philippe.

## PRIMATICCIO (*After*).

### 315 *Concert.*

H. 1,40. — W. 1,38. — C. — Figures small S.

On each side of the picture, a woman is seated on the ground. Two children are lying on the knees of the one on the left. Farther off, in the center, two women, of whom one is resting her hand on a sort of key-board, placed on the table. In the back ground, on the left, a man playing on a tabour, and a woman holding a lute. On the right, a Love trying to draw away an old man, wrapped up in long draperies. Behind some trees, are two other Loves.

Old collection.

## PRIMATICCIO (*School of*).

### 316 *The Earth wakening Morpheus.*

H. 0,96. — W. 1,17. — C. — Figures half S.

Morpheus, asleep, is lying on the ground, leaning on cushions. Cybele, a diadem formed of towers on her head, and alighting from her car, drawn by a lion, of which the head alone is seen, rests one hand on the shoulder of



Morpheus, and with the other, is pointing to Time trying to detain Night, who is flying away.

Old collection.

**PROCACCINI** (GIULIO-CESARE), *painter and sculptor, born in Bologna; painted about the end of the XVI<sup>th</sup> century.* — (Lombard School.)

Pupil of his father Ercole Procaccini.

317 *The Virgin and the Infant Jesus, adored by saint John the Baptist, saint Francis d'Assise, and saint Catherine of Alexandria.*

H. 1,45. — W. 1,12. — W. — Figures Nat. S.

The Virgin, a knee on the ground, is holding in her arms the Infant Jesus, seated on the other knee. The young saint John, stooping at her feet, is carrying a cross of reeds, and a lamb. Saint Francis d'Assise, kneeling, holding a book, and saint Catherine of Alexandria, leaning on a broken wheel, are on each side of the Virgin.

Collection of Louis XIV.

**RAFFAELLO DEL GARBO**, *called IL RAFFAELLINO.*  
— See GARBO.

**RAFFAELLO SANZIO.** — See SANZIO.

**RAIBOLINI** (FRANCESCO), *called IL FRANCIA, born in Bologna between 1450 and 1453, died in the same city the 6th of January 1517.* — (Bolognese School.)

Pupil of Marco Zoppo.

318 *Portrait of a man.*

H. 0,68. — W. 0,50. — W. — Heads small S.

He is standing, dressed in black, and his head covered with a cap with lappets. He is leaning his left arm, on the angle of a stone pedestal, and his right hand, is resting on the wrist of the left one. In the back ground a landscape.

Collection of Louis XIV.

**RAMENGHI** (BARTOLOMMEO), called *IL BAGNACAVALLLO*, born in Bagnacavallo (borough of Romagna) in 1484, died at Bologna in the month of August 1542. — (Roman School.)

Pupil of Francesco Raibolini called *le Francia*.319 *The Circumcision.*

H. 1,13. — W. 1,22. — C. — Heads, 0,55.

The Infant Jesus, supported by his mother, and placed over a basin, is circumcised by the High Priest. Near the Virgin, a woman carrying two young doves in a cup, and farther on the right, saint Joseph. The temple of Jerusalem, supported by richly carved twisted columns, is filled with a numerous assemblage. In front of the back door, surmounted by armories, is the candlestick with seven branches.

Collection of Louis XIV.

**RAPHAEL.** — See SANZIO.

**RENÌ** (GUIDO), painter and engraver, born in Calvenzano, near Bologna, the 4th of November 1575; died the 18th of August 1642 — (Bolognese School.)

Pupil of Denis Calvaert and of the Carracci.

### 320 *David conqueror of Goliath.*

H. 2,20. — W. 1,60. — C. — Heads Nat. S.

Standing, having a feather in his cap, David, leaning on the shaft of a column, is holding his sling, in his right hand, and in the left, the head of Goliath, resting on a pedestal. The sword of the giant is at his feet.

Collection of Louis XIV.

### 321 *The Annunciation.*

H. 3,19. — W. 2,22. — C. — Heads Nat S.

On the left, the archangel Gabriel, wearing a stole, holding a lily and born on a cloud, appears to the Virgin, kneeling, and having her hands joined; behind the Virgin, a vase of flowers, placed on a table. The Holy Ghost, descending from Heaven, is surrounded by a host of angels.

Napoleon Museum.

### 322 *The Purification of the Virgin.*

H. 2,86. — W. 2,01. — C. — Heads Nat. S.

The Virgin, kneeling before the altar, has just given her son to Simcon. Her hands joined, she is listening with respect, to the words of the holy man, who, holding the child in his arms, presents him to the Lord, and is reciting his canticle of praise. Saint Joseph is by his side, and saint Ann is seen behind the Virgin, with the rest of the family. In the fore ground, a young girl kneeling, is offering two doves, according to the law; on the opposite side, a child is teasing two other doves, placed on a table.

Napoleon Museum.

### 323 *The Virgin and the Infant Jesus.*

H. 1,15. — W. 1,15. — Round shape. — C. —  
Figures half length Nat. S.

The Virgin, seated, is holding on her knees, the Infant Jesus sleeping, and raises with her left hand, the cloth on which he is lying.

Collection of Louis XIV.

### 324 *The Virgin, the Infant Jesus and saint John.*

H. 0,25. — W. 0,19. — Cop. — Heads 0,26.

The Virgin, seated, holds on her knees the Infant Jesus, giving his blessing to young saint John, who kisses his feet. On the right, in the back ground, on the edge of a window, is a vase of flowers.

Collection of Louis XIV.

### 325 *Jesus and the Samaritan woman.*

H. 0,59. — W. 0,82. — C. — Heads 0,50.

On the right, the Samaritan woman, standing, a vase in her hand, is listening to the word of Christ seated, and leaning on the brink of the well. In the distance, the city of Samaria.

Collection of Louis XIV.

### 326 *Jesus Christ giving to saint Peter the keys of the Church.*

H. 3,42. — W. 2,12. — C. — Heads Nat. S.

Standing in the midst of the apostles, Jesus Christ is handing the keys of his Church to Saint Peter, who receives them kneeling. On the left, among the apostles, saint John is seen, behind Jesus Christ.

Naoleon Museum.

327 *Christ in the garden of Olives.*

H. 0,57. — W. 0,43. — Cop. — Heads 0,40.

Christ, his hands joined, and kneeling on a rock, raises his eyes to Heaven. Near him, an angel, born on a cloud, is holding the cross with his left hand, and presents him the chalice with the right. Over the head of Christ, other angels are bringing the instruments of his Passion. In the back ground, the apostles sleeping; farther yet, Judas leading the soldiers.

Collection of Louis XIV.

328 *Ecce homo.*

H. 0,62. — W. 0,48. — C. — Heads Nat. S.

The head of Christ, crowned with thorns, is surrounded by a ray of light.

Collection of Louis XIV.

329 *Mary Magdalen.*

H. 0,66. — W. 0,57. — Cop. — Bust Nat. S.

She is raising her eyes towards Heaven, and crossing her hands on her breast.

Collection of Louis XIV.

330 *Mary Magdalen.*

H. 1,12. — W. 0,95. — C. — Half length Nat. S.

Magdalen, her hands joined, her eyes turned towards a crucifix, is doing penance for her sins, in a cave.

Collection of Louis XIV.

### 331 *Saint John the Baptist in ecstasy.*

H. 1,14. — W. 0,97. — C. — Half length Nat. S.

He holds a staff in his right hand, and is resting the left on his breast.

Collection of Louis XV.

### 332 *Saint Sebastian.*

H. 1,17. — W. 1,32. — C. — Figures to the knees Nat. S.

Saint Sebastian, his two arms bound behind him to a tree, and his body pierced with an arrow, raises his eyes towards Heaven; in the back ground, the roman soldiers departing.

Collection of Louis XIV.

### 333 *Saint Francis in ecstasy.*

H. 1,93. — W. 1,29. — C. — Heads Nat. S.

The saint, kneeling before a crucifix, is holding a skull. Through the opening of the grotto a steep country is seen.

Collection of Louis XIV.

### 334 *The union of Drawing and Painting.*

H. 1,21. — W. 1,21. — Round shape. — C. — Figures half length Nat. S.

Drawing, represented as a young man holding a pencil, is resting his hand on the shoulder of a young girl holding a pallet, emblem of Painting; both are seated before a table.

Collection of Louis XIV.



**335** *Hercules killing the hydra.*

H. 2,61. — W. 1,97. — C. — Larger than life.

Hercules, armed with his club, strikes the monster, who shows his heads near a rock.

Collection of Louis XIV.

**336** *Combat of Hercules and Achelous.*

H. 2,61. — W. 1,92. — C. — Larger than life.

Hercules covered with the lion's skin, is wrestling with Achelous, and forces him down on the ground.

Collection of Louis XIV.

**337** *The centaur Nessus carrying off Dejanira.*

H. 2,59. — W. 1,93. — C. — Larger than life.

Hercules victorious, was returning with Dejanira, whom he had espoused; he confides her to Nessus to carry her across the river Evena, which had overflowed. The Centaur, amorous of the princess, attempts to carry her off; but Hercules, from the opposite bank, shoots him with an arrow, which wounds him mortally.

Collection of Louis XIV.

**338** *Hercules on his funeral pile.*

H. 2,60. — W. 1,94. — C. — Larger than life.

Hercules, unable to bear the consuming fire, which the poisoned tunic of Nessus had spread through his veins, stretches himself on the funeral pile, which he had erected, and expires, raising his eyes and arms towards Heaven.

Collection of Louis XIV.

339 *The rape of Helen.*

H. 2,53. — W. 2,65. — C. — Nat. S.

Paris, preceded by Cupid, and holding Helen by the hand, hurries her towards the vessel, which contains his companions. Three women follow Helen, carrying her jewels and her dog. A little negro is holding a monkey.

Napoleon Museum.

**RENI** (*Attributed to*).340 *The Infant Jesus sleeping.*H. 0,39. — W. 0,30. — Oval shape. — Slate.  
Heads 0,32.

The Virgin holding a book, saint Joseph and two angels, are contemplating the Infant Jesus, lying on a white sheet, his head leaning on a cushion. Farther off, on the right, saint Elisabeth, seated, is caressing the young saint John the Baptist, and, behind her, is Zachary meditating on the Holy Scriptures.

Napoleon Museum.

**RENI** (*After*).341 *David conqueror of Goliath.*

H. 2,28. — W. 1,64. — C. — Larger than life.

Napoleon Museum.

342 *Cupid.*

H. 1,35. — W. 1,00. — C. — Nat. S.

Standing, and leaning on a rock, he is holding a bow in his right hand, and in his left an arrow, of which he appears to be examining the point.

Old collection.

**RICCI** or **RIZZI** (SEBASTIANO), *born in Cival di Belluno, in the Venetian States, in 1662, died in Venice, the 13th of May 1734, at the age of 72.—(Venetian School.)*

Pupil of Federigo Cervelli.

343 *Allegorical subject.*

H. 1,13. — W. 0,85. — C. — Heads 0,80.

France, under the form of Minerva, clothed in a costume half civil and half military, tramples Ignorance under her feet, and crowns Courage seated on the ground, and holding a lance. The Genius of the Arts, a torch in his hand, and other Genii bearing the attributes of France, and a horn of Plenty, surround the principal group. In the lower part of the painting, a pallet, a music book, and several accessories relating to the Arts and Sciences.

Napoleon Museum.

344 *Jesus Christ giving the keys of Paradise to saint Peter.*

H. 0,80. — W. 0,44. — C. — Heads 0,23.

Jesus Christ, surrounded by his disciples, and standing on the second step of a stairs, leading to an edifice, of which only one column is seen, gives the keys of the Church to Saint Peter, prostrate before him. On the left,

saint James, a pilgrim's staff in his hand ; on the ground, an open book, and a sword ; in the Heavens, angels born on clouds.

Old collection.

### 345 *Polyxena before the tomb of Achilles.*

H. 0,56. — W. 0,98. — C. — Heads 0,28.

Polyxena is about being sacrificed to the manes of Achilles, to whom she was affianced. A warrior is leading her by the hand, to the monument which contains the ashes of the hero. On the right, a priest, kneeling, is making libations on a tripod, a young acolyte is carrying the sacred knife, on a silver dish, and in the back ground, other priests are occupied with the preparations for the sacrifice. On the left, are soldiers, and a young girl, hiding her face in terror, and prostrate on the knees of her mother.

Old collection.

### 346 *Chastity of Scipio.*

H. 0,56. — W. 0,98. — C. — Heads 0,28.

Scipio, seated on a throne, raised by three steps, extends his hands towards the young Allatius, kneeling before him. On the right, an old man is holding by the hand, the young bride. On each side, are soldiers and pages. In front, vases and a casket, upset.

Old collection.

**RICCIARELLI** or **RICIARELLI** (DANIELE),  
called DANIELE DA VOLTERRA, painter and sculptor, born in Volterra (in Tuscany) in 1509; died the 4th of April 1566, according to Vasari, at the age of 57. — (Florentine School.)

Pupil of G. Ant. Razzi, of Baldassare Peruzzi and of Pierino del Vaga.

347 *David slaying Goliath.*

H. 1,33. — W. 1,72. — Slate. — Nat. S.

David has his right knee on Goliath, whom he has overthrown, and raises his cimeter to slay him.

Collection of Louis XIV.

**RICCIO** (FELICE), called IL BRUSASORCI, born in Verona in 1540, died in 1605. — (Venetian School).

Pupil of his father Domenico Riccio and of Jacopo Ligozzi.

348 *Holy Family.*

H. 0,87. — W. 0,97. — C. — Half length, small S.

The Virgin, seated, is holding in her arms the Infant Jesus; behind her, on the right, is saint Joseph; saint Ursula, standing on the other side, is offering a dove to the Infant Jesus.

Napoleon Museum.

**ROBUSTI** (JACOPO), called IL TINTORETTO, born in Venice, in 1512, died the 31st of May 1594. — (Venetian School.)

Pupil of Tiziano Vecellio.

349 *Susannah at the bath.*

H. 1,67. — W. 2,38. — C. — Nat. S.

Susannah, seated under the trees, near a bath, is resting her left foot on the knee of one of her attendants, who is cutting her nails; another woman placed behind her, is combing her hair. In the distance, are seen the two old men, standing near a table. Frogs, ducks, a hen

and other animals are playing on the grass, and in the water.

Collection of Louis XIV.

### 350 *The body of Christ and two angels.*

H. 0,29. — W. 0,19. — W. — Heads 0,15.

Christ, seated on the edge of the sepulchre, and half wrapped in his winding sheet, is supported by an angel. Before him, another angel, seated on a stone, and holding a torch, is wiping his tears.

Old collection.

### 351 *Paradise.*

H. 1,43. — W. 3,62 — C. — Heads 0,45.

Surrounded by celestial glory, Jesus Christ is crown ing the Virgin; on each side are ranged the apostles; then, in hierarchical order, the Evangelists, the fathers and doctors of the Church, the Virgins, Confessors, Martyrs, the orders of the celestial militia, all of whom, their eyes turned towards Christ, are singing his praises, and glorifying him.

Napoleon Museum.

### 352 *Portrait of Tintoret.*

H. 0,61. — W. 0,51. — C. — Bust Nat. S.

He painted himself in his hold age, full face, with short hair, a long white beard, and clothed in a black toga, trimmed with fur. On the top of the picture is written : IACOBVS TENTORETVS. PICT<sup>OR</sup> VENT<sup>IVS</sup>. And lower on the right : IPSIVS F.

Old collection.



353 *Portrait of a man.*

H. 1,14. — W. 0,90. — C. — Half length Nat. S.

His head is bald, and he wears a long beard; he is clad in a black robe, holds in his left hand a handkerchief, and in his right a cap.

Collection of Louis XIV.

**ROBUSTI** (*Attributed to*).354 *The last supper.*

H. 0,80. — W. 1,22. — C. — Heads 0,36.

Jesus Christ, at table, and surrounded by his disciples, lays his hand on saint John, who is leaning on the table, and pronounces these words: *One of you will betray me.* The apostles express their astonishment by their attitude, and appear to be protesting their innocence. In front, a disciple kneeling, is holding a cup and lifting a bottle of wine, placed on the ground. On the left, near a column, is a vase. In the back ground, seated on a stairs, a woman spinning. On the right, on a stool, draperies and a book.

Old collection.

**ROMANELLI** (GIOVANNI-FRANCESCO), *born in Viterbe in 1610, died in the month of July 1662. — (Roman School.)*

Pupil of l'Incartini and of Pietro Berrettini.

355 *Venus pouring balm on the wound of Æneas.*

H. 1,60. — W. 2,17. — C. — Small S.

On the left, Æneas seated, and leaning on his lance, is succoured by Iapis, kneeling before him. Venus,

resting on a cloud, receives from two Loves, the balm which she pours on the wound of her son. In the foreground, before Æneas, is a woman kneeling and weeping; behind him warriors. On the right, two other warriors, standing.

Old collection.

### 356 *Venus and Adonis.*

H. 0,54. — W. 0,66. — Oval shape in the width.  
— C. — Small S.

Cupid shows to Venus, resting on a couch, Adonis who is approaching, leading a dog.

Old collection.

### 357 *The manna in the desert.*

H. 2,00. — W. 2,14. — Nat. S.

In front, on the left, a woman lying on the ground, receives in a vase, the manna which a child is bringing to her. Behind her, a woman kneeling, is catching the manna in her hands, and another woman hanging clothes. On the right, Moses, standing, is turned towards a man, who has his arms stretched out in the attitude of adoration. Before them, two young men gather manna, and preserve it in vases. In the back ground, other women with vases.

Old collection.

**ROSA** (SALVATOR), *painter, engraver, poet and musician, born in the village of Renella, near Naples, the 20th of June 1615; died at Rome the 15th of March 1673.* — (Neapolitan School.)

Pupil of his uncle Paolo Greco and of Francesco Fracanzano.

358 *The angel Raphael and the young Tobias.*

H. 0,26. — W. 0,21. — W.

The angel, holding a rod in his hand, orders the young Tobias to seize by the fins, the fish which menaces to devour him.

Old collection.

359 *Apparition of Samuel's spirit to Saul.*

H. 2,73. — W. 1,94. — C. — Nat. S.

The spirit of Samuel, enveloped in a long white drapery, is invoked by the Witch of Endor, who is stirring the fire of a tripod. Saul, prostrate on the ground, raises his eyes towards Samuel, and interrogates him upon the issue of the war, between David and the Philistines : behind the Pythoness, are seen owls and skeletons of fantastic shapes ; in the back ground, the two guards of Saul are seized with terror.

Collection of Louis XIV.

360 *A battle ground.*

H. 2,17. — W. 3,51. — C. — Heads 0,60.

Warriors, in antique costume, are fighting on foot and on horseback, near the ruins of a temple. In the distance is seen a body of cavalry, pursuing fugitives ; at the foot of rocks, and in another part, vessels in flames near a steep shore. This painting is signed : SALVATOR ROSA. Besides, on the thigh of a horse are seen an S and an R interlaced, being the initials of the artist.

Collection of Louis XIV.

**361** *Landscape.*

H. 1,42 — W. 1,93. — C. — Heads 0,20.

On the right, a sportsman, is shooting a bird; warriors are reposing on the summit of a rock.

Collection of Louis XVIII.

**ROSA** (*Imitation of SALVATOR*).**362** *Landscape and sea piece.*

H. 0,48. — W. 0,63. — C — Heads 0,14.

On the left, on a height, are warriors clothed in armor; and lower down, a bark and mariners.

Old collection.

**363** *Sea piece.*

H. 0,48. — W. 0,72. — C. — Heads 0,08.

In the fore ground, a man, standing, a stick in his hand, is conversing with another man, seated before him. Farther off, fishermen and boats. In the background, on the right, rocks are seen.

Collection of Louis XVIII.

**ROSSELLI** (COSIMO), *born in Florence in 1430. The year of his death is unknown; his will is dated the 25th of November 1506. — (Florentine School.)*

Pupil of Neri di Bicci.

364 *The Virgin and the Infant Jesus.*

H. 1,89. — W. 1,77. — W. — Small size.

The Virgin presents her son to the adoration of the angels, of saint Mary Magdalen, and of saint Bernard, who is writing under the divine inspiration.

Napoleon Museum.

**ROSSELLI** (MATTEO), *born in Florence the 10th of August 1578, died the 18th of January 1650. — (Florentine School.)*

Pupil of Gregorio Paganini.

365 *The sojourn in Egypt.*

H. 1,75. — W. 2,18. — C. — Heads Nat. S.

Saint Joseph, seated at the foot of a tree, holding on his knees the Infant Jesus, to whom the Virgin is presenting fruit; at his feet are lying a gourd and a bundle. Two angels, of whom one is near the Virgin, are offering flowers to the Infant Jesus; two others hover over his head, and are throwing to him the fruit of a palm tree.

Napoleon Museum.

366 *The triumph of David.*

H. 2,35. — W. 2,95. — C. — Heads Nat. S.

David, conqueror of Goliath, is holding the head and the sword of the giant; several women are accompanying him, playing on divers instruments. On this painting is read : OPVS MATTHÆI ROSSELLII FLORENTINI 1630.

Collection of Louis XIV.

**ROSSI** (FRANCESCO DE') called IL SALVIATI, born in Florence, in 1510, died at Rome the 11th of November 1563. — (Florentine School.)

Pupil of Cecco Salviati, of Bandinelli and of Rafaello del Brescia.

### 367 *The incredulity of saint Thomas.*

H. 2,75. — W. 2,32. — C. — Heads Nat. S.

Christ, standing in the midst of the apostles, and having near him a scroll, on which a cross is painted, shows his wounds to saint Thomas, kneeling before him.

Napoleon Museum.

**ROSSO DEL ROSSO** or **ROSSO DE' ROSSI**, painter and architect, born in Florence in 1496, died in Paris in 1541. — (Florentine School.)

The name of his master is not known.

### 368 *Christ at the sepulchre.*

H. 1,25. — W. 1,62. — C. — Heads small S

The body of Christ, lying on a cushion at the entrance of the cave, is supported by Nicodemus; Magdalen is raising his feet; the Virgin, kneeling, her hands extended, is fainting in the arms of one of the holy women.

Napoleon Museum.

### 369 *The challenge of the Pierides.*

H. 0,31. — W. 0,63. — C. — Heads 0,12.

Apollo, Minerva, Bacchus, Mercury, the nymphs and three rivers, placed on the summit of Parnassus, are presiding over the combat, between the Muses and the Pierides. In the fore ground, on the left, on the banks



of the Hippocrene, which flows from Parnassus, is the group of the nine Muses, with their characteristic attributes; on the right, the nine Pierides. One of the Muses, is composing, accompanying herself on the lyre; one of the Pierides is also singing, playing on the dulcimer.

Collection of Louis XIV.

**SABBATTINI** (LORENZO), *called LORENZINO DA BOLOGNA, born in Bologna about 1533, died at Rome in 1577.* — (Bolognese School.)

The name of his master is not known.

### 370 *The Virgin, the Infant Jesus and saint John.*

H. 1,73. — W. 1,42. — C. — Heads Nat. S.

Jesus, standing on his cradle, and supported by his mother, shows the Heavens to the young precursor, who kneels before him, presenting a cross of reeds. On one of the stones on the floor, on the right, is written : LAVRENS, SABADIS, PICTOR, BONO, SANTI DÑI, ÑRI GREGORI XIII FECIT ANNO M. D. LXXii.

Napoleon Museum.

**SACCHI DI PAVIA** (PIER-FRANCESCO), *was painting in Lombardy, ant at Genoa from 1512 to 1526.* — (Lombard School.)

The name of his master is not known.

### 371 *The Doctors of the Church, with the symbols of the Evangelists.*

H. 1,98. — W. 1,67. — W. — Heads small S.

Under an open portico, supported by pilasters, decorated with rich arabesques, the four Doctors of the latin

Church, are seated round a white marble table; near them, are noticed the symbols given to the Evangelists: the eagle is by the side of saint Austin, bishop of Hippo-na; the ox, near the Pope, Gregory-the-Great, the angel, near saint Jerome; the winged lion, near saint Ambrose, who is cutting a pen. Before him, a discipline indicates his severe conduct towards the emperor Theodosius, who had too rigorously punished the inhabitants of Thessalonica. On a scroll, placed near the foot of a table, is written: PETRI. FRANCISCI. SACHI. DE. PAPIA, OPVS 1516.

Napoleon Museum.

**SALVATOR.** — See ROSA.

**SALVI DA SASSOFERRATO** (GIOVANNI-BATTISTA),  
born in Sassoferrato (near Ancona) the 11th of July 1605,  
died at Rome the 8th of April 1685. — (Roman School.)

Pupil of his father Tarquino Salvi, and of Jacopo Vignali.

### 372 *The Virgin and the Infant Jesus.*

H. 0,76. — W. 0,62. — C. — Figures half length  
Nat. S.

The Virgin, seated, holds on her knees the Infant Jesus, half naked and asleep, his head resting on the breast of his mother. In the upper part of the painting, on each side, the head of a cherub, in the midst of clouds.

Collection of Louis XVIII.

### 373 *The Assumption of the Virgin.*

H. 1,43. — W. 0,85. — C. — Heads small S.

In the midst of a glory, the Virgin is standing, her hands joined, her eyes raised towards Heaven, her feet resting on clouds. In the lower part, three heads of

cherubs, and on each side, three other heads of cherubs placed symmetrically.

Old collection.

### 374 *The Virgin praying.*

H. 0,47. — W. 0,36. — C. — Bust Nat. S.

The Virgin is represented three quarters, turned towards the left, her eyes cast down, her head covered with a white drapery, her hands joined, and in the attitude of prayer or of adoration.

Old collection.

**SALVIATI** (FRANCESCO). — *See* ROSSI (FRANCESCO DE').

**SALVIATI** (GIUSEPPE). — *See* PORTA.

**SANZIO** (RAFFAELLO), *painter and architect, born in Urbino on Good Friday, the 28th of March 1483; died on Good Friday, the 6th of April 1520. — (Roman School.)*

Pupil of his father Giovanni Santi, and of Pietro Vannucci.

### 375 *The Virgin, the Infant Jesus, and the young saint John; composition known under the name of La belle Jardinière.*

H. 1,22. — W. 0,80. — Arched at the top. — Heads small S.

The Virgin, seated, contemplates the Infant Jesus, who is standing, leaning on her, and looking at her; the young saint John, kneeling before Christ, holds a small cross of reeds. In the distance, are seen, a vast country and a church. On the hem of the Virgin's garment, is written:

**RAPHAELLO. VRB.**, and higher up on the trimming, behind the elbow of the left arm : M. D. VII

Collection of Francis I.

**376** *The Virgin, the Infant Jesus sleeping, and the young saint John.*

H. 0,68. — W. 0,44. — W. — Heads 0,60.

The Infant Jesus is reposing on a sheet, and a pillow placed on a stone; the Virgin, her head crowned with a diadem, and stooping before her son, raises the cloth that covers him, to show him to the young saint John, kneeling, and in the attitude of adoration. In the back ground, edifices in ruins are seen.

Old collection

**377** *Holy Family.*

H. 2,07. — W. 1,40. — C. — Heads Nat. S.

The Infant Jesus is springing from his cradle, into the arms of his mother; he is adored by saint John, presented to him by saint Elisabeth. An angel, is scattering flowers on the Virgin; another is prostrate; and saint Joseph is absorbed in meditation. On the edge of the Virgin's mantle, is written; **RAPHAEL. VRBINAS. PINGEBAT. I. D. X. VIII.**, and higher up, also on the border of the mantle : **ROMAE.**

Collection of Francis I.

**378** *The Virgin, saint Elisabeth, and the Infant Jesus caressing the young saint John.*

H. 0,38. — W. 0,32. — W. — Heads 0,35.

On the right, the Infant Jesus, standing, leaning on the Virgin, his feet resting on his cradle, takes in his hands the head of the young saint John, whom saint

Elisabeth, kneeling, is presenting to him. Behind the figures, trees and part of a wall in ruins. On the right and left, a landscape.

Collection of Louis XIV.

### 379 *Saint Margaret.*

H. 1,78. — W. 1,22. — C. — Heads small S.

Saint Margaret, standing and holding a branch of palm, tramples under her feet, a monster whose gaping jaws are seen.

Collection of Francis I.

### 380 *Saint Michael.*

H. 0,31. — W. 0,27. — W. — Heads 0,18.

The archangel, in armor, and his head covered with a helmet, strikes with his sword a dragon, whose tail is twisted round his leg. Round him, are crowding fantastic monsters. In the distance are seen, a city in flames, and several damned souls, tormented by fantastic shapes.

Collection of Louis XIV.

### 381 *Saint George.*

H. 0,32. — W. 0,27. — W. — Heads, 0,16.

Saint George in armor, mounted on a white horse, combats with a sword a dragon, whom he has already pierced with his lance, of which the fragments are seen on the ground. In the distance is seen flying, a young girl with a crown on her head, symbol of Cappadocia, rescued from idolatry.

Collection of Francis I.



382 *Saint Michael overthrowing the Demon.*

H. 2,68. — W. 1,60. — C. — Heads Nat. S.

In the middle of a frightful desert, covered with rocks, with flames from the infernal gulf issuing therefrom, the archangel saint Michael, with an iron and golden armor, born in the air by his wings, has just thrown down Satan, by touching him slightly with his foot, and is preparing to strike him with his lance. On the edge of the garment of saint Michael, is written :  
RAPHAEL VRBINAS. PINGEBAT M. D. XVIII.

Collection of Francis I.

383 *Portrait of Balthazar Castiglione.*

H. 0,82. — W. 0,67. — C. — Bust Nat S.

He is seen three quarters, turned to the left; he has a black cap, a long beard, and wears a robe trimmed with fur,

Collection of Louis XIV.

384 *Portrait of Jane of Arragon.*

H. 1,20. — W. 0,95. — C. — Half length Nat. S.

This princess, daughter of Ferdinand of Arragon, duke of Montalto, grand-daughter of Ferdinand I, king of Naples, married to the prince Ascanio Colonna, constable of Naples, died in 1577; she is represented three quarters, turned to the left, with long hair, her head dressed with a red velvet toque, ornamented with precious stones, and clothed in a dress of the same texture. She is sitting, in a hall splendidly decorated, her left hand resting on her knee, and the right holding the fur which covers her shoulder. On the left, in the back ground, a woman, her back turned, is leaning on a balustrade between two columns, and farther off are a garden and green walks.

Collection of Francis I.



385 *Portrait of a young man.*

H. 0,59. — W. 0,44. — W. — Bust Nat S:

This young man, between 15 and 16 years of age, has fair hair, and wears a black cap. His elbow is leaning on a stone parapet, and his head is leaning on his right hand.

Collection of Louis XIV.

386 *Portraits of two men.*

H. 0,99. — W. 0,83. — C. — Half length Nat. S.

The first personage is represented behind a low wall holding in his left hand, the hilt of his sword, and seeming to point to an object not seen in the painting. His head is bare, and he is turning towards a man farther off, on the left. This last, is seen nearly full face, and is resting his hand, on the shoulder of his companion.

Collection of Francis I.

**SANZIO** (*School of RAFFAELLO*).387 *Plenty, model of a fountain.*

H. 0,38. — W. 0,31. — W. — Heads 0,25.

The nymph, holding a horn filled with fruit, is standing in a niche, with compartments of marble, of different colours. In the lower part, a figure head of which a shell forms the mouth. This painting is signed: RAPHAEL VRBINAS, but this signature seems to be posterior to the time at which this picture was painted.

Collection of Louis XIV.

**388** *Portrait of a man.*

H. 0,68. — W. 0,58. — W. — Bust Nat. S.

He wears a cap, and has a black garment. He is turned to the right, placed before a desk, and holding a pen.

Old collection.

**SANZIO** (*After* RAFFAELLO).**389** *The Virgin, the Infant Jesus and saint Joseph, composition known by the name of la Vierge de la maison Loreto.*

H. 1,21. — W. 0,91. — W. — Heads Nat. S.

The Virgin, is contemplating the Infant Jesus, lying on a table, and is raising the cloth which covers him; the Saviour, holds out his arms to his mother, behind whom is saint Joseph.

Collection of Louis XVIII.

**390** *The School of Athens.*

H. 5,04. — W. 8,07. — C. — Heads larger than life.

Collection of Louis XIV.

**391** *The mass.*

H. 5,04. — W. 6,91. — C. — Heads larger than life.

Collection of Louis XIV. — Copy by Bon Boulogne.

**392** *The battle of Constantine.*

H. 4,35. — W. 10,30. — C. — Heads Nat. S.

Collection of Louis XIV. — Copy by Bon Boulogne.

393 *The dispute for the Holy Sacrament.*

H. 5,80. — W. 8,10. — C. — Heads Nat. S.

Old collection. — Copy by Tiersonnier.

394 *A woman seated, resting her foot on the head of a lamb; allegorical subject.*

H, 2,26. — W. 1,20. — C. — Heads larger than life.

Old collection.

**SARTO** (ANDREA DEL), or ANDRÉ DEL SARTE. — See VANNUCCHI.**SASSOFERRATO.** — See SALVI (GIOVANNI-BATTISTA).**SAVOLDI** or **SAVOLDO** (GIOVANNI-GIROLAMO), born in Brescia; was painting in 1540. — (Venetian School.)

The name of his master is not known.

395 *Portrait of a man.*

H. 0,91. — W. 1,23. — C. — Half length Nat S.

He is represented three quarters, turned to the right, dressed in red velvet, with a cuirass, and sitting in a hall ornamented with mirrors, which reflect his portrait. This painting is signed : *opera di Jovanni Jeronjmo de Bressa di Sauoldi.*

Collection of Francis I.

**SCHIAVONE** (ANDREA), painter and engraver, born in Sebenico (in Dalmatia) in 1552, died in 1582. — (Venetian School.)

He learned to paint by studying the works of Giorgion and of Titian.

396 *Bust of saint John the Baptist.*

H. 0,49. — W. 0,37. — Oval shape. — C. — Nat. S.

His eyes are cast down, and he is covered with a lamb's skin.

Old collection.

**SCHIDONE** or **SCHEDONE** (BARTOLOMMEO), *born about 1580 in Modena, died in 1615. (Lombard School.)*

He studied the works of Antonio Allegri called *le Corrège*.

397 *Holy family.*

H. 1,05. — W. 0,88. — C. — Half length Nat. S.

The Virgin is holding, standing on a table, the Infant Jesus, who is pointing to saint Joseph, leaning on a crutch.

Napoleon Museum.

398 *Christ carried to the sepulchre.*

H. 0,36. — W. 0,29. — W. — Heads 0,30.

The body of Christ is supported by Nicodemus and saint John kneeling; Joseph of Arimathæa is near them. An angel, holding a torch, guides them with his light.

Collection of Louis XVI.

399 *Christ in his tomb.*

H. 2,48. — W. 1,81. — C. — Heads Nat. S.

The body of Christ, about to be buried, is placed on the edge of the sepulchre, while saint John and Joseph of Arimathæa, are holding him by the arms, and by the upper part of his body; Mary Magdalen, kneeling, rai-

ses his feet, to help in placing him in the tomb. The Virgin, accompanied by a holy woman, and Nicodemus, standing behind saint John, are contemplating this scene with grief.

Napoleon Museum.

**SEBASTIANO DEL PIOMBO.** — *See* LUCIANO (SEBASTIANO DI).

**SERVANDONI** (GIOVANNI-GERONIMO), *architect, scene painter, born in Florence the 22d of May 1695, died in Paris the 19th of January 1766.* — (Roman School.)

Pupil of G. P. Panini.

400 *Ruins of antique monuments.*

H. 2,62. — W. 1,96. — C. — Heads 0,17.

An obelisk is seen through an arch in ruins; in the fore ground, are two warriors, near a woman seated, and holding a child. In the back ground, a colonnade of the Doric order, and several horsemen.

Napoleon Museum.

**SGUAZZELLA** or **SQUAZZELLA** (ANDREA), *was painting in 1519.* — (Florentine School.)

Pupil of Andrea Vannucchi called *Andrea del Sarto.*

401 *Christ laid in the tomb.*

H. 1,54. — W. 1,95. — W. — Heads small S.

The body of Christ, stretched on the ground, at the entrance of the cave, is raised by Nicodemus. The Virgin, kneeling before him, falls senseless in the arms of Joseph of Arimathæa, and is succoured by Mary of Sa-

lome. Mary Magdalen, prostrate on the ground, is kissing the feet of Christ; saint John, and a holy woman on her knees, are contemplating with emotion her fervent piety.

Napoleon Museum.

**SIGNORELLI**, DI GILIO or EGIDIO (LUCA) called LUCA DA CORTONA, born in Cortona about 1441, died after 1524. — (Florentine School.)

Pupil of Pietro della Francesca.

#### 402 *The birth of the Virgin.*

H. 0,33. — W. 0,70. — W. — Heads 0,23.

Saint Ann, lying in her bed, is giving to a woman, the new born infant. An old man, whose back is turned, is leaning on the foot of the bed. A woman is stooping to lift up a vase and a basin. On the right, saint Joachim, seated on the ground, is writing on his knees. On the left, a man is opening the door of the apartment.

Collection of Louis XVIII.

**SOLARI** or **SOLARIO** (ANDREA DI) called IL GOBBO, born in 1458, died after 1509. — (Lombard School.)

He studied the school of Lionardo da Vinci.

#### 403 *The Virgin nursing the Infant Jesus.*

H. 0,60. — W. 0,50. — W. — Heads small S.

The Virgin, her head covered with a white veil, is stooping to give the breast to the Infant Jesus, lying on a green cushion, which is placed on a marble table. Behind the Virgin, are trees and on each side, the country. This painting is signed, in gothic characters : ANDREAS DE SOLARIO FA.

Old collection.



**SOLARIO** (*Attributed to*).**404** *Portrait of Charles d'Amboise.*

H. 0,75. — W. 0,52. — W. — Bust Nat. S.

He wears a cap with a medal, and has round his neck the collar of the order of saint Michael.

Old collection.

**SOLIMENA** (FRANCESCO) *called L'ABATE CICCIO, born in Nocera de' Pagani (in the territory of Naples), the 5th of April 1747. — (Neapolitan School.)*

Pupil of his father, Angelo Solimene, of Francesco di Maria, and of Giacomo del Po.

**405** *Adam and Eve in the terrestrial paradise, watched by Satan.*

H. 0,54. — W. 0,44. — Cop. — Heads 0,32.

Adam, seated on a rock, is conversing with Eve, who is standing before him, her elbow leaning on a stone; divers animals are playing about them. Farther off, Satan under a human form, spreading his wings, is holding the serpent whose form he is going to assume, and introduces it into Eden. In the air, several groups of angels.

Collection of Louis XVI.

**406** *Heliodorus driven out of the temple.*

H. 1,50. — W. 2,00. — C. — Heads 0,35.

Notwithstanding the lively representations of the High Priest Onias, Heliodorus, in obedience to the orders of Seleucus, has entered the temple of Jerusalem, with the intention of carrying off the treasure; but

his followers are thrown down by a divine power. He himself, seized with terror, is trampled under the feet of a horse, mounted by a warrior in dazzling armor; scourged by two young men of surprising strength and beauty, struck blind, driven from the temple, he is only restored to health, by the prayers of Jonias.

Collection of Louis XVI.

**SPADA** (LEONELLO or LIONELLO), *born in Bologna in 1576, died in Parma the 17th of May 1622.*—(Bolognese School.)

Pupil of the Carracci, of C. Baglione and of G. Curti.

#### 407 *The return of the Prodigal Child.*

H. 1,60. — W. 1,19. — C. — Half length Nat S.

Covered with rags, and almost naked, the Prodigal Child, leaning on a staff, presents himself before his father, who covers him with his mantle, and pardons him.

Napoleon Museum.

#### 408 *Martyrdom of saint Christopher.*

H. 3,10. — W. 2,00. — C. — Heads Nat. S.

Saint Christopher, Canaanite of gigantic stature, is kneeling, despoiled of his garments; his arms are bound behind his back, by a rope which an executioner is holding. Another executioner, his head covered by a cap with feathers, is drawing the sword with which he is going to slay him. A roman soldier assists at the execution. In the air is seen an angel, who is bringing to the saint the palm of martyrdom. On the lower part of the painting is written : DECOLATIO SANCTI CHRISTOPHORI, and below, is the monogram of the painter, composed of a sword (in italian *spada*) traversed by the letter L.

Napoleon Museum.

409 *Æneas and Anchises.*

H. 1,94. — W. 1,33. — C. — Heads Nat. S.

Æneas, accompanied by the young Ascagna, is carrying on his shoulders his father Anchises. The aged man is receiving from Creusa, spouse of the pious Æneas, the household gods saved from the burning of Troy.

Collection of Louis XIII.

410 *The Concert.*

H. 1,42. — W. 1,72. — C. — Half length Nat. S.

Four young men, round a table, are preparing to execute a piece of music. One of them is tuning his lute; another, also standing, and having a violin in his hands, shows with his bow, to a young man seated, a music book, which the latter is holding; the youngest, placed on the right, at the corner of the table, is putting his finger to his lips, to enjoin silence.

Collection of Louis XIV.

**SPAGNUOLO** (Lo). — *See* CRESPI.**SQUAZZELLA.** — *See* SGUAZZELLA.

**STANZIONI** (MASSIMO), called **LE CHEVALIER MAXIME**, painter, architect and author, born in Naples in 1585, died in 1656. — (Neapolitan School.)

Pupil of Gio.-Battista Caracciolo.

### 411 *Saint Sebastian.*

H. 1,54 — W. 1,29. — C. — Heads Nat. S.

The saint is lying on the ground. A woman is examining his wounds, and draws out an arrow, from his left shoulder. Behind him, a man, and in the back ground, two children.

Collection of Louis XVIII.

**STROZZI** or **STROZZA** (BERNARDO), called *IL CAPUCINO* or *IL PRETE GENOVESE*, painter and engraver, born in Genoa in 1581, died in Venice the 3d of August 1644. — (Genoese School.)

Pupil of Pietro Sorri.

### 412 *The Virgin and the Infant Jesus born on clouds.*

H. 2,24. — W. 1,32. — C. — Heads Nat. S.

Under the Virgin, an angel is showing the attributes of the sovereign power; a sword, a scepter, a crown, a book, on which are written these words : SUPREMA LEX ESTO; on the left, a pile of arms are seen, and on the right, a plummet.

Napoleon Museum.

### 413 *Saint Antony of Padua and the Infant Jesus.*

H. 0,98. — W. 0,77. — C. — Heads Nat. S.

The saint, clothed in the habit of his order, is seen half length; he holds in his left hand, a branch of lily, and with the right, a book, on which is seated the Infant Jesus, who caresses him.

Old collection.

**STROZZI** (*Attributed to*).**444** *Joseph explaining the dreams.*

H. 1,15. — W. 1,50. — C. — Half length Nat. S.

Joseph is explaining, in the jail, to the cup bearer and to the pantler of Pharaoh, the dreams which they have had the preceding night.

Collection of Louis Philippe.

**445** *The young saint John the Baptist.*

H. 0,76. — W. 0,61. — C. — Half length Nat. S.

He holds a cross of reeds, and is resting his right arm on a lamb.

Old collection.

**TIARINI** (ALESSANDRO), *born in Bologna the 20th of March 1577, died in the same city the 8th of February 1668.* — (Bolognese School.)

Pupil of Spinelli, of Prospero Fontana, and of Bartolommeo Cesi.

**446** *The repentance of saint Joseph.*

H. 3,20. — W. 2,12. — C. — Heads Nat. S.

Saint Joseph, assured by a dream, of the innocence of his spouse, is led by an angel to the feet of the Virgin, and is asking her pardon, for the suspicions he had conceived about her pregnancy. The Virgin, raises him, and shows the Heavens to him, to let him know, that this miracle has been performed, by the operation of the Holy Ghost, and that they must submit to the decrees of Providence. The angel, placed behind saint Joseph,



is recommending silence to other angels, who are surrounding the couple, and flying over their heads. In the back ground, a portico.

Napoleon Museum.

**TINTI** (GIOVANNI-BATTISTA), *born in Parma about 1590, died before 1620.* — (Lombard Schcol.)

Pupil of Orazio Sammachini.

#### 417 *The mystery of the Passion.*

H. 2,53. — W. 1,56. — C. — Heads Nat. S.

The Infant Jesus, naked and sleeping, is lying on the knees of the Virgin. During his sleep, the angels are presenting to him, the instruments of his Passion : the nails, the crown of thorns, and the chalice. Behind the Virgin, saint Joseph and a holy bishop. In front of the painting, saint John the Baptist, playing with a sheep.

Napoleon Museum.

**TINTORETTO** (IL) **LE TINTORET.** — *See*  
ROBUSTI.

**TISIO** (BENVENUTO), *called IL GAROFALO or GAROFOLO, born in Garofolo (in the province of Ferrara) in 1481, died the 6th of September 1559.* — (School of Ferrara.)

Pupil of Dom. Panetti, of Boccacino Boccaci and of Baldini.

#### 418 *The Circumcision.*

H. 0,35. — W. 0,49. — W. — Heads, 0,28.

In the center of the painting, saint Ann, seated, holds on her knees the Infant Jesus, who appears frightened



at the sight of the instrument, held by the High-Priest, sitting on a bench adorned with sculpture. Behind the High-Priest, on the right, the Virgin, saint Joseph, saint Elisabeth and two women; on the other side, near saint Ann, Zachary, standing, holding the Infant Jesus by the arm. He is accompanied by levites, and other personages, among whom are noticed, in the fore ground, an aged man with a long beard, leaning on a staff, and a child who appears to be climbing, and wishing to take refuge in his arms. In the back ground, the sanctuary, the altar with perfumes, the candelstick with seven branches, and two priests who are conversing together.

Collection of Louis XIV.

#### 419 *Holy Family.*

H. 0,44. — W. 0,32. — Arched at the top. —  
W. — Heads 0,32.

The Virgin, seated, holds the Infant Jesus standing, while saint Joseph, kneeling on the right, presents to the Saviour, a lamb, which saint Elisabeth and the young saint John have brought to him.

Napoleon Museum.

#### 420 *Holy Family.*

H. 0,40. — W. 0,32. — W. — Heads 0,30.

The Virgin, seated, holds on her knees the Infant Jesus, who is extending his hands to saint Joseph, kneeling. On the left, on the other side, saint Elisabeth presents the young saint John, who is bringing a lamb. In the back ground, between two columns, of which the pedestal and the base only are seen, an opening, which discovers a city, and hilly mountains.

Collection of Louis XIV.

**421** *The Virgin and the Infant Jesus.*

H. 0,52. — W. 0,40. — W. — Heads half size.

The Virgin, standing, holds a veil in her hands, and considers the Infant Jesus, entirely naked, and sleeping in his cradle. A raised green curtain, discovers a landscape.

Collection of Louis XIV.

**422** *The mystery of the Passion.*

H. 0,58. — W. 0,45. — W. — Heads 0,30.

Lying on the dress of the Virgin, the Infant Jesus is sleeping, while his mother, kneeling, her hands joined, is adoring him. Opposite to her, on the left, an angel, one knee on the ground, presents to her, the winding sheet and the crown of thorns. In a glory, angels are holding the column, the cross, the lance, the sponge and the other instruments of the Passion. In the back ground, a fountain, columns in ruins and a city are seen.

Collection of Louis XIV.

**TITIEN, TIZIANO.** — See VECELLIO.

**TREVISANI** (FRANCESCO), *born in Capo d'Istria the 10th of April 1656, died at Rome the 30th of July 1746.* — (Venetian School.)

Pupil of Antonio Zanchi.

**423** *The Infant Jesus sleeping.*

H. 1,51. — W. 1,26. — C. — Heads Nat. S.

The Virgin is covering with a drapery, the Infant Jesus, sleeping in his cradle; the young saint John is

kissing his hand; three angels, standing near the cradle, are forming a concert.

Collection of Louis XIV.

#### 424 *The Virgin and the Infant Jesus.*

H. 0,71. — W. 0,56. — Cop. — Busts Nat. S.

The Infant Jesus, seated on a table, shows to his mother, a granadilla, mystic symbol of his Passion; the Virgin, who is supporting him, presents him with the stalk of a lily.

Old collection.

**TURCHI (ALESSANDRO), or ALEXANDRE VERONESE,**  
*called L'ORBETTO, born in Verona in 1582, died at Rome in 1648. — (Venetian School.)*

Pupil of Felice Riccio and of Carletto Caliarì.

#### 425 *The deluge.*

H. 0,74. — W. 0,96. — C. — Heads 0,40.

The inhabitants of the earth, in order to escape the inundation, are seeking a refuge on the heights. A man leads his wife and child under a tent; another man is saving a woman from the waves; near them, is a child, covering himself with a drapery; farther off, two men are clinging to the branches of a tree. In the back ground, the ark, born on the waters.

Collection of Louis XIV.

#### 426 *Samson and Dalilah.*

H. 1,59. — W. 2,56. — C. — Heads Nat. S.

Dalilah, lying on a couch, is making signs to two Philistine soldiers, to seize Samson, sleeping, his head

leaning on her knees. A barber is cutting a tuft of Samson's hair; two children are holding his sword, and the jaw of the ass, which he used as a club.

Collection of Louis XIV.

#### 427 *The woman taken in adultery.*

H. 0,29. — W. 0,37. — Cop. — Heads 0,25.

On the left, Jesus Christ, stooping, writes with his finger on the ground. Four of his disciples are with him, and three men are bringing before him, the woman taken in adultery, who is standing with her hands joined.

Old collection.

#### 428 *The mystic marriage of saint Catherine.*

H. 1,24. — W. 1,77. — C. — Half length Nat. S.

The Infant Jesus, seated on the knees of the Virgin, is putting a ring on the finger of saint Catherine of Alexandria, who is resting her left hand on a wheel, instrument of her martyrdom.

Collection of Louis XIV.

#### 429 *Death of Cleopatra.*

H. 2,55. — W. 2,67. — C. — Heads Nat. S.

Mark-Antony, whom two soldiers have just carried into the tomb, in which Cleopatra had taken refuge, is expiring, stretched on a couch. The queen stings herself in the breast with an asp; two of her women are supporting her, three others are expressing their grief.

Napoleon Museum.

**UCCELLO (PAOLO).** — *See* **DONO (PAOLO DI).**

**UGGIONE** or **OGGIONE** (MARCO), *born in Uggione (Hamlet near Milan) about 1480, died in 1530. — (Lombard School.)*

Pupil of Lionardo da Vinci.

### 430 *Holy Family.*

H. 1,18. — W. 0,71. — Arched shape. — W. — Heads 0,55.

Saint Ann, saint Joachim, the Virgin and saint Joseph, are adoring the Infant Jesus, who is seated on the ground, and refuses to young saint John, the bird he is holding in his hand. Farther off, shepherds contemplate with astonishment, three angels, who are singing in Heaven, the praises of the Lord; and the pastor leading the ass and the ox, whose breath served to warm Jesus, when he came into the world.

Napoleon Museum.

**VACCARO** (ANDREA), *born in Naples in 1598, died in 1760. — (Neapolitan School.)*

Pupil of Girolamo Imparato.

### 431 *Venus and Adonis.*

H. 2,05. — W. 2,64. — C. — Heads Nat. S.

Venus gives vent to her grief, at the sight of Adonis, victim of the jealousy of Mars, and wounded mortally, by a wild boar.

Napoleon Museum.

**VANNI** (IL CAVALIERE FRANCESCO), *painter, engraver, architect and engineer, born in Sienna in 1563, died in the same city the 25th of October 1609. — (Florentine School.)*

Pupil of Archangelo Salimbeni, of Bart. Passarotti and of Gio. de' Vecchi.



432 *The repose of the Holy Family.*

H. 0,28. — W. 0,21. — Cop. — Heads half length 0,30.

The Virgin, holding in her arms the Infant Jesus in swaddling clothes, is taking some food out of a dish, presented to her by an angel. Near her, saint Joseph, leaning on a rock, is holding cherries.

Old collection.

433 *The repose in Egypt.*

H. 0,51. — W. 0,37. — W. — Heads 0,40.

The Infant Jesus, naked, and standing on the knees of the Virgin who is seated, throws his head back to look at two cherries, which saint Joseph is presenting to him; on the ground, a bundle and a small cask.

Napoleon Museum.

434 *Martyrdom of saint Irene.*

H. 0,51. — W. 0,37. — W. — Heads 0,40.

This virgin, having concealed the holy books, against the orders of the emperor Diocletian, was put in prison, and, after having been pierced by an arrow, was burned, by order of Dulcetius. An executioner is tying the hands of the saint kneeling, who raises her eyes to Heaven, and whose breast is pierced with an arrow.

Old collection.

VANNI (*Attributed to FRANCESCO*).435 *The Virgin and the Infant Jesus.*

H. 0,55. — W. 0,44. — C. — Heads 0,60.

The Infant Jesus, standing, leaning on the knees of the Virgin seated, turns his head, to look at saint



Joseph, placed behind him, and holding fruits in his hand.

Napoleon Museum.

**VANNI** (TURINO DI), *born in Pisa, was painting in 1340.*  
— (Florentine School.)

The name of his master is not known.

### 436 *The Virgin and the Infant Jesus.*

H. 1,30. — W. 0,71. — W. — Heads small S.

The Virgin, seated on a throne, holds on her knees, the Infant Jesus. Two angels, kneeling on each side of the throne, are playing, one on the viol, the other on the psaltery; above them, are other celestial spirits in adoration. In the lower part of this picture is written :  
TVRINVS VANNIIS DE PISIS ME PIQSIT.

Napoleon Museum.

**VANNUCCHI** (ANDREA), *called ANDREA DEL SARTO, born in Florence in 1488, died in the same city in 1530.* — (Florentine School.)

Pupil of Gio Barile and of Pietro di Cosimo.

### 437 *Charity.*

H. 1,85. — W. 1,37. — C. — Heads Nat. S.

She is represented by a woman seated on a hillock, with two children on her knees; one of them takes the breast with avidity; the other smiling, is showing her a bunch of nuts, which he holds in his hand; at her feet, a third child is sleeping, his head leaning on a drapery. Landscape in the back ground. — On the left,

on the ground, on a paper, is written : ANDREAS SARTVS  
FLORENTINVS ME PINXIT MDXVIII.

Collection of Francis I.

### 438 *Holy Family.*

H. 1,41. — W. 1,06. — W. — Heads Nat. S.

On the left, the Virgin, seated on the ground, holds the Infant Jesus, who is turning his head towards saint Elisabeth. The young saint John, standing and raising his right hand towards Heaven, is held by his mother. Two angels are behind the Virgin.

Collection of Francis I.

### 439 *Holy Family.*

H. 1,08. — W. 0,88. — Oval shape. — C. —  
Heads small S.

The Virgin, kneeling on the ground, seen nearly in profile, and turned towards the left, is holding the Infant Jesus; the young saint John is near him, in the arms of saint Elisabeth. On the right, behind the Virgin, saint Joseph is leaning on a staff. On the ground, on the left, is written : ANDREA. DEL. SARTO. FLORENTINO FACIEBAT; and afterwards, the initials A v.

Old collection.

## VANNUCCHI (*After*).

### 440 *The Annunciation.*

H. 0,94. — W. 1,90. — Arched shape. — W. —  
Heads small S.

The Virgin, seated, her eyes cast down, in the attitude of surprise and meditation, is listening to the angel kneeling before her, and holding a branch of lily.

Between the two figures, a vase of flowers and a book, placed on the edge of a low wall.

Collection of Louis XVIII.

**VANNUCCI** (PIETRO), called *IL PERUGINO* or *LE PÉRUGIN*, born in *Castello della Pieve* (near *Perugia*) in 1446, died at *Castello-Fontignano* (in the vicinity of *Perugia*), in December 1524. — (Ombrian School.)

Pupil of *Andrea del Verocchio*.

#### 441 *The Nativity of Jesus Christ.*

H. 1,50. — W. 1,36. — W. — Heads small S.

The Virgin, saint Joseph and three angels, are kneeling round the Infant Jesus who is lying on a white cloth, his legs crossed, and putting in his mouth the first finger of his right hand. Behind saint Joseph, are two shepherds; one is holding a lamb; farther off, the other is watching his flock, on a hillock, and listening to an angel. In the back ground are seen the three Kings, and the city of Bethlehem. Three angels in the air, are holding a scroll.

Collection of Louis Philippe.

#### 442 *The Virgin holding the Infant Jesus, adored by two saints and two angels.*

Round shape. — Diameter 1,51. — W. — Heads small S.

In the center of a court paved with marble, surrounded by a breast-high wall, the Virgin, seated, her feet resting on a stool, adorned with arabesques, is holding the Infant Jesus on her knees. On the left, standing, saint Rose, carrying a vase of crystal and a branch of roses; on the right, saint Catherine holding a palm and a book. Farther off, on the low wall, on each side of the Virgin, an angel standing, in the attitude of adoration.

Bought in 1850.

**443** *The Virgin, the Infant Jesus, saint Joseph and saint Catherine.*

H. 0,80. — W. 0,66. — W. — Half length, small S.

The Virgin, seated, holds on her knees the Infant Jesus, in the attitude of blessing. Behind the Virgin, saint Joseph standing, his hands joined; on the other side, saint Catherine holding a palm.

Collection of Louis XVIII.

**444** *Saint Paul.*

Round shape. — Diameter 1,02. — C. — Half length  
Nat. S.

His right hand is resting on a sword.

Napoleon Museum.

**445** *Combat of Love and Chastity.*

H. 1,56. — W. 1,92. — C. — Heads 0,45.

Satyrs and Cupids are combating the Nymphs, in a meadow dedicated to Venus, as indicated by a scroll, attached to a post, on which is written : VENERI. The Loves with golden bows, are dragging the women along by the hair, or with silken cords. Chastity is breaking their bows, their arrows, and strikes them with their torches. Farther off, on the banks of a river, Europa is seen, carried away by Jupiter, metamorphosed into a bull, Daphne changed into a laurel tree, etc., and in the air, Mercury, holding his caduceus.

Old collection.

# 446 *The Virgin and the Infant Jesus.*

H. 0,50. — W. 0,38. — W. — Half length small S.

The Virgin, seated, is holding on her knees, the Infant Jesus, in the act of blessing.

Collection of Louis XIV.

## VANNUCCI (*School of*).

# 447 *Christ between the Virgin and saint John.*

H. 0,36. — W. 0,79. — C. — Heads 0,35.

Jesus Christ, crowned with thorns, half naked, and seated on the edge of his tomb, is supported on each side, by the Virgin and by saint John.

Napoleon Museum.

# 448 *Saint Francis d'Assise, receiving the stigmata, in presence of brother Leo.*

H. 0,38. — W. 0,81. — W. — Heads 0,34.

On the left, saint Francis kneeling. On the right, saint Leo lying on the ground, and rising up by leaning on a book. In the back ground, on each side, buildings are seen. In the center, hills and a river.

Old collection.

# 449 *Saint Jerome in the desert.*

H. 0,38. — W. 0,76. — W. — Heads 0,34.

The saint half divested of his clothes, and kneeling before a crucifix, is going to strike his breast with a stone. On the left, the lion walking. On the right, the grotto of the saint. In the back ground, hills and a river.

Old collection.



**VANVITELLI** or VANVITEL (GASPARE), called DAGLI OCCHIALI, born in Utrecht in 1647, died in Rome, in 1736. (Roman School.)

The name of his master is not known.

#### 450 *View of Venice.*

H. 0,46. — W. 0,93. — C. — Heads 0,05.

The square of Saint Mark, seen from the *Procuratie novelle*, the campanila, the church of Saint Mark; in the back ground, la Piazzetta; farther off, saint George the Elder.

Old collection.

#### 451 *View of the extreme end of la Piazzetta, taken from the riva degli Schiavoni.*

H. 0,46. — W. 0,93. — C. — Heads 0,05.

The Doge, followed by a numerous escort, coming back to the palace of saint Mark, after the ceremony of his marriage with the sea. On the left, the golden barks which have accompanied the Bucentaurus.

Old collection.

**VAROTARI** (ALESSANDRO), called IL PADOVINANO or LE PADOUAN, born in Padua in 1590, died in 1650. — (Venetian School.)

Pupil of his father Dario Varotari.

#### 452 *Venus and Cupid.*

H. 1,20. — W. 1,69. — C. — Heads Nat. S.

Venus lying on a couch, is playing with Cupid.

Collection of Charles X.



**VASARI** (GIORGIO), *painter and architect, born in Arezzo in 1512, died at Florence the 27th of June 1574. — (Florentine School.)*

Pupil of Guillaume de Marseille, du Buonarotti and of Andrea del Sarto.

### 453 *The angelic salutation.*

H. 2,16. — W. 1,67. — W. — Heads Nat. S.

The Virgin, seated near her couch, her eyes cast down, is resting with modesty, a hand on her breast, and holds a book in her hand. The angel Gabriel, kneeling on clouds, a branch of lily in his hand, accomplishes with respect his divine mission. The Holy Ghost hovers over their heads, and illuminates the room with his rays.

Napoleon Museum.

### 454 *Saint Peter walking on the waters.*

H. 1,38. — W. 1,04. — W. — Heads 0,75.

In the fore ground, Jesus is holding out his hand to saint Peter, who implores him. In the back ground, the bark is seen.

Napoleon Museum.

### 455 *The last supper.*

H. 0,93. — W. 1,51. — W. — Heads 0,85.

Christ and the apostles, are seated on benches round the table. In the center, and in front, Judas holding the purse. On the right, a basin with vases cooling. On the left, a gold and silver vase, another in marble.

Napoleon Museum.

456 *The Passion of Jesus Christ.*

H. 0,61. — W. 0,51. — W. — Heads 0,15.

This painting is divided into ten compartments, which contain divers subjects of the Passion. The one in the center represents Christ, nailed on the cross. In the nine others are seen : J.-C. washing the feet of the apostles, — the last supper, — J.-C. in the garden of Olives, — the kiss of Judas, — J.-C. before Pilate, — the scourging. — J.-C. shown to the people, — the road to Calvary. — J.-C. laid in the tomb.

Collection of Louis XVIII.

**VECCHIA** (PIETRO DELLA) *born in Venice, in 1605, died in the same city, in 1678. — (Venetian School.)*

He was a pupil of Alessandro Varotari, called *il Padovino*.

457 *Portrait of a man.*

H. 1,51. — W. 1,13. — Half length Nat. S.

He is represented wearing a toque with feathers, the costume in fashion about the beginning of the XVI<sup>th</sup> century, and his sword half out of the sheath.

Old collection.

**VECELLIO** (TIZIANO) *born in the borough of Pieve (chief town of the ancient province of Cadore) in 1477, died of the plague the 27th of August 1576. — (Venetian School.)*

Pupil of Giovanni Bellini.

458 *The Virgin, the Infant Jesus, saint Stephen, Saint Ambrose and saint Maurice.*

H. 1,08. — W. 1,32. — C. — Half length, Nat. S.

The Virgin, seated, holds on her knees the Infant Jesus, lying on a cloth, and raises the veil which covers

him. Near her, saint Ambrose, bishop of Milan, standing, wearing a red cap and a robe of the same colour, and an open book in his hands; saint Stephen, deacon and martyr, carrying a palm; and saint Maurice, in armor, chief of the Theban legion in Armenia.

Collection of Louis XIV.

#### 459 *Holy Family.*

H. 0,70. — W. 0,84. — C. — Heads half S.

The Virgin, seated on the ground, rests her left hand on a white rabbit, which the Infant Jesus, in the arms of saint Catherine, seems to desire. Farther off, on the right, saint Joseph, stooping, is caressing a black sheep: a flock is grazing near him, and in the back ground, a vast country is seen. — This painting is signed: *Ticianus F.*

Collection of Louis XIV.

#### 460 *The Virgin, the Infant Jesus, saint Agnes and saint John.*

H. 1,57. — W. 1,60. — C. — Heads small S.

Prostrate before the Virgin seated, holding the Infant Jesus standing on her knees, saint Agnes has in her left hand, a palm, and is resting the right on the head of a lamb, led by the young saint John.

Collection of Louis XIV.

#### 461 *Holy Family.*

H. 0,81. — W. 1,08. — C. — Heads 0,37 to 0,40.

The Virgin, seated, holds the Infant Jesus, to whom the young saint John is bringing a lamb; saint Joseph is near them. Two angels born on a cloud, are carrying a cross.

Collection of Louis XIV.

462 *The pilgrims of Emmaus.*

H. 1,69. — W. 2,44. — C. — Heads small S.

Jesus Christ, seated at table, between his two disciples, is blessing the bread; near him, a domestic standing, his arms bare, and his hands in his belt; behind one of the disciples, on the left, a young page bringing a dish; under the table, a cat and a dog. — Signed: TICIAN:

Collection of Louis XIV.

463 *Christ between a soldier and an executioner.*

Round shape. — Diameter 1,14. — W. — Half length Nat. S.

Christ, turned towards the right, the upper part of his body despoiled of his garments, his hands bound, is led to death, by an executioner, placed on the right, and a soldier in armor, and wearing a helmet, who is behind him, on the left.

Collection of Louis XIV.

464 *The crowning of thorns.*

H. 3,03. — W. 1,80. — W. — Heads Nat. S.

Christ, a reed in his hand, despoiled of his garments, and covered with a scarlet mantle, put on him out of mockery, is seated on the steps of the prætorium. A soldier, placed in front and turning his back, is holding his hands bound; other soldiers are spitting in his face, striking him with their reeds, and forcing on his head a crown of thorns. The prætorium is of an embossed rustic architecture, and above the door of the prison, is seen the bust of Tiberius with this inscription: TIBERIUS CÆSAR, placed there by the painter, to indicate that it was under the reign, and by the order of that emperor, that Jesus Christ was nailed on the cross.

— On the lower part of one of the steps is written :  
TITIANVSF.

Napoleon Museum.

#### 465 *Christ carried to the tomb.*

H. 1,48. — W. 2,05. — C. — Heads Nat. S.

The body of Christ, supported by Joseph of Arimathea, Nicodemus, and a third disciple, is going to be deposited in the sepulchre; saint John is supporting the Virgin, overwhelmed with grief.

Collection of Louis XIV.

#### 466 *Saint Jerome kneeling before a crucifix.*

H. 0,80. — W. 1,02. — C. — Heads 0,40.

In a desert traversed with trees and rocks, the saint, kneeling before a crucifix, attached to the trunk of a tree, is striking his breast with a stone; the hat of a cardinal is placed before him on a rock. On the right, the lion which was the companion of the saint in his solitude.

Collection of Louis XIV.

#### 467 *A session of the council of Trent.*

H. 1,17. — W. 1,76. — C. — Heads 0,27.

In the back ground, ranged in a half circle, on the right and left of the president, and behind them, the Chiefs of orders with a guard of officers and soldiers. On the right, a bishop reading in the pulpit, and in a sort of tribune, priests are placed before a desk.

Collection of Louis XV.



468 *Jupiter and Antiope; composition known by the name of La Venus del Pardo.*

H. 1,96. — W. 3,85. — C. — Heads Nat. S.

Jupiter, under the form of a satyr, is seated at the feet of Antiope, sleeping under a tree, and raises the veil which covers her; over her, Cupid, placed on the branch of a tree, is shooting a dart against Jupiter. Farther off, a woman, with flowers in her hand, is seated near a satyr, and a huntsman, leading two dogs, shows to his companion, who is blowing a horn, a stag at bay.

Collection of Louis XIV.

469 *Portrait of Francis I, king of France.*

H. 1,09. — W. 0,89. — C. — Half length Nat. S.

This prince, seen in profile, turned to the right, has his head covered with a sort of black velvet toque, ornamented with a white feather, and a diamond clasp. He wears a golden string, from which a medal is hanging. His doublet, slashed with red satin, is covered with a habit lined with fur, also slashed. His hand is resting on the hilt of his sword.

Collection of Francis I.

470 *Portrait of Alphonsus d'Avalos, Marquis de Guast, and of a young woman, accompanied by three allegorical figures.*

H. 1,21. — W. 1,07. — C. — Half length Nat. S.

Avalos, standing, his head bare and in armor, rests his left hand on the breast of a young woman seated, who holds with both hands, on her knees, a glass ball. On the right, a cupid bringing a bundle of arrows; a woman, seen in profile, her head crowned with myrtle, her right hand resting on her breast, in a respectful attitude; behind her, a figure, of whom only the fore-



shortened head is seen, is holding up her hands to support a basket of flowers.

Collection of Louis XIV.

**471** *Portraits of a young woman at her toilet, and of a man holding two mirrors.*

H. 0,96. — W. 0,76. — C. — Half length Nat. S.

The young woman, standing, her dress half unfastened, holds in one hand her hair, and in the other a bottle of perfume. A man, placed behind her, presents her with two mirrors.

Collection of Louis XIV.

**472** *Portrait of a man.*

H. 1,18. — W. 0,96. — C. — Half length Nat. S.

His head is bare, three quarters, turned to the left, and he wears a beard and moustaches. His right hand is resting on his hip, and the thumb of his left hand is passed in a scarf which is round his body.

Collection of Louis XIV.

**473** *Portrait of a young man.*

H. 1,00. — W. 0,89. — C. — Half length Nat. S.

He is represented three quarters, turned to the right, his head bare, dressed in black and his elbow leaning on a pedestal; his right hand is bare, the left is gloved. — This picture is signed : TICIANVS F.

Collection of Louis XIV.

**474** *Portrait of a man.*

H. 0,99. — W. 0,82. — C. — Half length Nat. S.

His head, seen nearly full face, is bare, and he has a long beard; he is clothed in a black doublet, and

leans against a pilaster, resting his right hand, on the hilt of his sword.

Collection of Louis XIV.

#### 475 *Portrait of a Commander of the Order of Malta.*

H. 0,60. — W. 0,51. — C. — Bust Nat. S.

He is seen three quarters, turned to the left, and has a long reddish beard. The cross of Malta is suspended to a chain, twisted three times round his neck, and he is clothed in a furred pelisse.

Old collection.

### VECELLIO (*Attributed to TIZIANO*).

#### 476 *Portrait of a man.*

H. 0,99. — W. 0,82. — C. — Half length Nat. S.

He is represented three quarters, turned to the left, and clothed in a black robe; his right hand is open, and the left is resting on his knee; in the back ground, a column with a pedestal; in front, a table is seen.

Old collection.

#### 477 *Portrait of a man.*

H. 0,90. — W. 0,73. — C. — Half length Nat. S.

His head is bare, seen three quarters, turned to the right, and wears a black robe, which discovers his plaited shirt. His left hand is gloved, and the right is holding another glove.

Collection of Louis XIV.

**VECELLIO** (*After* TIZIANO).**478** *Portrait of the Cardinal Hippolyte de Medicis.*

H. 0,64. — W. 0,55. — W. — Bust Nat. S.

He is represented three quarters, turned to the left, his head covered with a red toque with straight plumes, and adorned with a clasp of precious stones. The collar of his garment is standing.

Collection of Louis XIV.

**479** *The Virgin, and the Infant Jesus adored by two angels.*H. 0,73. — W. 0,63. — C. pasted on wood. —  
Half length small S.

The Virgin, seated, her hands joined, holds on her knees the Infant Jesus, lying on a cloth, of which an angel is supporting one of the corners; near the Virgin, another angel, his hands crossed on his breast, is in the attitude of adoration.

Collection of Louis XIV.

**VÉRONÈSE** (ALEXANDRE). — *See* TURCHI.**VÉRONÈSE** (PAUL). — *See* CALIARI.**VICENTINO** (ANDREA). — *See* MICHIELI (ANDREA DE').

**VINCI** (LIONARDO DA) *painter, sculptor, architect, engineer, philosopher, author and musician, born in 1452 in the castle of Vinci, in the valley of Arno, near Florence; died in the castle of Clot or Cloux, near Amboise, the 2d of May 1519. — (Florentine School.)*

Pupil of Andrea del Verocchio.

480 *Saint John the Baptist.*

H. 0,69. — W. 0,57. — W. — Half length small S.

The saint, seen half length, holds a cross of reeds in his left hand, and points to Heaven with the right. He is covered with a lamb's skin, which leaves bare the upper part of his body.

Collection of Francis I.

481 *The Virgin, the Infant Jesus and saint Ann.*

H. 1,70. — W. 1,29. — W. — Nat. S.

The Virgin, seated on the knees of saint Ann, stoops to take the Infant Jesus, who is on the ground, caressing a lamb. In the back ground, a hilly landscape.

Collection of Louis XIV.

482 *The Virgin, the Infant Jesus, the young saint John and an angel.*

H. 1,99. — W. 1,22. — Arched at the top. — C. — Small S.

The Infant Jesus, seated and supported by an angel, is giving his blessing to the young saint John, who is presented to him by the Virgin. In the back ground, a grotto, a landscape, and rocks of a fantastic shape, which have caused to be given to the painting, the name of *la Vierge aux Rochers*.

Collection of Francis I.

483 *Portrait of a woman.*

H. 0,62. — W. 0,44. — W. — Bust small S.

The head is seen three quarters, turned to the left; the hair is smooth, the forehead circled with a black

ribbon, fastened by a diamond; she wears a necklace, and is clothed in a red dress, adorned with embroideries.

Collection of Francis I.

**484** *Portrait of Mona Lisa, known by the name of la Joconde.*

H. 0,77. — W. 0,53. — W. — Bust Nat. S.

She is seen full face, and seated in an arm chair; her hands are crossed over each other. Behind her, and beyond a low wall, a vast country is seen.

Collection of Francis I.

**485** *Bacchus.*

H. 1,77. — W. 1,15. — C. — Heads small S.

He is crowned with vine leaves, seated on a stone, and leaning on a thyrus.

Collection of Louis XIV.

**VINCI** (*After* LIONARDO DA).

**486** *The last supper.*

H. 2,60. — W. 5,49. — C. — Heads Nat. S.

Old collection.

**VINCI** (*School of* LIONARDO DA).

**487** *The Virgin, the Infant Jesus, saint Elisabeth, saint John and saint Michael.*

H. 0,90. — W. 0,69. — C. — Heads 0,90.

The Virgin, seated, holds on her knees the Infant Jesus, to whom the archangel saint Michael, kneeling, is pres-

enting a scale, symbol of eternal justice. Near the Virgin, saint Elisabeth and the young saint John, who is seated and holding a lamb.

Collection of Louis XIV.

488 *Portrait a woman.*

H. 0,50. — W. 0,35. — W. — Bust small S.

She is seen in profile, turned to the right, her head dressed with red velvet, embroidered with pearls and gold; a black veil falls over her shoulders, and she wears a blue dress.

Collection of Louis XIV.

**VOLTERRE** (DANIEL DE). — *See* RICCIARELLI.

**ZAMPIERI** (DOMENICO), called IL DOMENICHINO, painter, architect, born the 21st of October 1581, died at Naples the 15th of April 1641. — (Bolognese School.)

Pupil of Denis Calvaert and afterwards of the Carracci.

489 *God punishes Adam and Eve for their disobedience.*

H. 0,95. — W. 0,75. — Cop. — Heads 0,40.

God the Father, born in the air by a host of angels, is reproaching Adam with his disobedience. Adam, standing near the tree of knowledge, seems to implore the divine clemency for Eve, who in her turn, excuses herself by showing the serpent. On the right, a horse, a lion and a lamb.

Collection of Louis XIV.



490 *David playing on the harp.*

H. 2,40. — W. 1,70. — C. — Nat. S.

The prophet-king, his eyes raised to Heaven, is accompanying himself on the harp, and singing the praises of the Lord. On the left, an angel holds open before him, the book of the Holy Scriptures; another angel, in the back ground on the right, is transcribing the chants with which David's enthusiasm inspires him, and holds the sword which served him, in his childhood, to cut off the head of the giant Goliath.

Collection of Louis XIV.

491 *Holy Family.*

H. 0,36. — W. 0,48. — C. — Heads 0,24.

The Virgin, seated on the ground, near a spring, is receiving water in a shell, and holds in her arms the Infant Jesus, who takes a fruit, which the young saint John is offering to him. Behind them, saint Joseph is unloading the ass. In the back ground, a river and buildings.

Collection of Louis XIV.

492 *Apparition of the Virgin and of the Infant Jesus, to saint Antony of Padua.*

H. 0,43. — W. 0,36. — Cop. — Heads 0,40.

The Virgin, seated on clouds, surrounded by angels, her foot resting on a cherub, has just handed over the Infant Jesus to saint Antony of Padua, kneeling, who is holding him in his arms, wrapped up in a drapery, of which Mary is holding the extremity.

Collection of Louis XIV.

493 *The rapture of saint Paul.*

H. 0,50. — W. 0,37. — Cop. — Heads 0,40.

Saint Paul, his arms and eyes raised towards Heaven, is carried away by three angels.

Collection of Louis XIV.

494 *Saint Cecilia.*

H. 1,59. — W. 1,17. — C. — Heads Nat. S.

Saint Cecilia, standing, seen full face and a little more than half length, sings the praises of God, accompanying herself on the violoncello; an angel standing before her, holds on his head a book of music.

Collection of Louis XIV.

495 *Landscape. — Combat of Hercules and Achelous.*

H. 1,21 — W. 1,49. — C. — Heads 0,20.

Hercules is overthrowing the river Achelous, which has metamorphosed itself into a bull. OEne, King of Calydon and father of Dejanira, accompanied by one of his officers, is assisting at the combat. Two shepherds are watching their flocks, on the banks of a river, whose course is interrupted by falls of water.

Collection of Louis XIV.

496 *Landscape. — Hercules and Cacus.*

H. 1,21. — W. 1,49. — C. — Heads 0,20.

Hercules, leaning on his club, is dragging the body of Cacus, out of his cavern; near him a man is pointing to Evander and Gaunus, who are hastening to assist him; farther off, the oxen of Hercules, grazing on the

edge of a small rivulet. On the right, on a hill covered with trees, monuments in ruins are seen.

Collection of Louis XIV.

#### 497 *Timoclea before Alexander.*

H. 1,13. — W. 1,49. — Oval shape. — C. —  
Heads 0,57.

Alexander, seated on a throne at the foot of a tent, is surrounded by his guards. A Thracian soldier is bringing before him the prisoner Timoclea, who, insulted by one of their officers, had stoned him to death in a well in which he had gone down, with the hope of finding a treasure. Alexander surprised by her noble countenance, sets her free, as well as her children, whom soldiers were dragging behind their mother. In the background, the troops of the victorious king, entering the city of Thebes (in Beotia).

Collection of Louis XIV.

#### 498 *The triumph of Cupid.*

H. 0,49. — W. 0,41. — C. — Heads 0,20.

Cupid, seated in his car, holds in his right hand his arrow, and guides with the other two doves harnessed; near him, a child with wings, is scattering flowers; a second one detaches a few of them from the crown which is on the principal figure.

Collection of Louis XIV.

#### 499 *Reynold and Armida.*

H. 1,21. — W. 1,68. — C. — Heads half size.

Armida, seated on a mound at the foot of a tree, is arranging her hair, and looking at herself, in the mirror

presented to her by Reynold, lying at her feet. Cupid, in the air, shoots a dart at Armida; on the left, two doves, pecking at each other, two Loves embracing, another Love sleeping near his torch, thrown down; farther off, on the same side, Ubalde and the Danish knight, who are seeking for Reynold, are concealed behind the foliage; in the back ground, the palace of Armida.

Collection of Louis XIV.

500 *Landscape. — Herminia arriving at the shepherd's hut.*

H. 1,23. — W. 1,81. — C. — Heads 0,27.

Herminia, clothed in the armor of Clorind and leaning on a lance, accosts the old shepherd, whose children are playing on the flute and on the pipe. Near by, are seen his flocks penned up. A torrent is coming down the mountains.

Collection of Louis XIV.

501 *Landscape.*

H. 1,65. — W. 2,12. — C. — Heads 0,15.

On the borders of a torrent caused by a cascade, fishermen are drawing their nets; farther off, musicians in a bark, are singing and playing on divers instruments. On the opposite shore, a shepherd is driving a flock of sheep. On the right, a woman riding on a mule, holds a young child in her arms. In the back ground, buildings and high mountains are seen.

Collection of Louis XIV.

502 *Saint Austin washing the feet of Jesus, who is appearing to him under the form of a pilgrim.*

H. 0,67. — W. 0,60. — Cop. — Heads 0,40.

Jesus Christ is clad as a pilgrim, and saint Austin as a friar. Books, a mitre, and a skull, are placed on the table. Angels are filling the upper part of the painting.

Collection of Louis XIV.

---

# UNKNOWN ARTISTS.

---

## BYZANTINE SCHOOL.

### 503 *The Virgin giving the breast to the Infant Jesus.*

H. 0,39. — W. 0,33. — W. — Half length, half S.

Napoleon Museum.

### 504 *The Virgin embracing the Infant Jesus.*

H. 0,56. — W. 0,44. — Half length, small S.

In the upper part, on each side, an angel. On the edge, and in eight medallions, the Evangelists with their attributes.

Collection of Charles X.

### 505 *The Virgin and the Infant Jesus.*

H. 0,91. — W. 0,70. — Cop. — Half length Nat. S.

Their complexion is black.

Russian painting on gilt ground, in imitation of the Byzantine works.

## ITALIAN SCHOOLS.

### XIV<sup>th</sup> CENTURY.

### 506 *The Virgin, the Infant Jesus, saint John the Baptist and saint Francis.*

H. 0,34. — W. 0,30. — W.

The Virgin, seated on a throne, is holding the Infant Jesus in her arms. On the right, saint John the Baptist,



carrying a scroll on which is written : ECCE AGNUS DEI QUI TOLLIT PECCATA MUNDI. On the left, saint Francis, a lily in his right hand, and a book in the left.

Collection of Charles X.

### 507 *The crowning of the Virgin.*

H. 1,13. — W. 0,66. — Arched shape. — W. — Heads half S.

Jesus Christ is placing on the head of the Virgin, the crown of immortality; in the lower part, two angels kneeling.

Napoleon Museum.

### XVth CENTURY.

### 508 *Portrait of saint Louis, second son of Charles II, le Boiteux, king of Naples, of Sicily and of Jerusalem, born in Nocera in February 1275, bishop of Toulouse at the age of 19, and died the 19th of August 1298.*

H. 0,48. — W. 0,35. — W. — Bust half S.

He is represented three quarters, turned to the left, holding a book in his right hand, and a crosier in the left.

Collection of Louis XVIII.

### 509 *Saint Jerome.*

H. 0,35. — W. 0,15. — W. — Heads 0,30.

He is standing, clothed in a robe of coarse cloth, and holding a book; the hat of a cardinal is at his feet. On the edge is written in gothic characters : SANCTA FIESOLA,

which evidently is relating to a figure, formerly placed in the upper part. Gilt ground.

**510** *Saint Clare and saint Louis, king of France.*

H. 1,50. — W. 0,14. — W. — Heads 0,50.

**511** *Saint Jerome and saint John the Baptist.*

H. 1,50. — W. 0,14. — W. — Heads 0,50.

**512** *Saint Roch and saint John the Baptist.*

H. 1,60. — W. 0,14. — W. — Heads 0,65.

**513** *Saint Jerome and saint Francis d'Assise.*

H. 1,60. — W. 0,14. — W. — Heads 0,65.

**514** *Altar piece divided into two parts, forming six compartments :*

LOWER PART.

**1°** *In the center. — Christ appearing to Mary Magdalen.*

H. 1,26. — W. 0,71. — W. — Heads 1,00.

**2°** *On the left. — Saint Peter, martyr, and saint Francis.*

H. 1,16. — W. 0,53. — W. — Heads 0,90.

**3°** *On the right. — Saint Antony of Padua, and saint Nicholas of Tolentino.*

H. 1,16. — W. 0,53. — W. — Heads 0,90.

## UPPER PART.

4° *On the right. — The Virgin kneeling.*

H. 0,65. — W. 0,30. — W. — Heads 0,40.

5° *On the left. — The angel Gabriel.*

H. 0,65. — W. 0,30. — W. — Heads 0,35.

6° *In the center. — Christ on the cross, between the Virgin and saint John.*

H. 0,70. — W. 0,41. — W. — Heads 0,30.

Those six works, painted on a gilt and stamped ground, are contained in the same frame, on the lower part of which is written :

*Hoc opus fecit fieri nobile dñs xlas angelus de facis 1477.*

The noble Lord Nicolas Angelus de Fatius (in italian Angelo de' Fazi) had this picture painted in 1477.

515 *The Virgin and the Infant Jesus.*

H. 0,87. W. — 0,58. — W. — Heads small S.

The Virgin, seated, holds the Infant Jesus placed on her knee; before her is seen, on a stone balustrade, the Holy Ghost under the form of a dove, whose head is lighted by a glory, and on the side, an open book, in which the Virgin appears to be reading.

This painting is probably by Andrea Verocchio or by Lorenzo di Credi when young

516 *The birth of the Virgin.*

H. 0,24. — W. 0,46. — W. — Heads 0,13.

This composition is divided into three distinct parts : women are taking care of the new born infant ; through the door and windows, saint Ann is perceived in her

bed, assisted by two other women ; in the next room, saint Joachim, accompanied by an old man, is listening to a young boy who is speaking to him.

Old collection.

XVI<sup>th</sup> CENTURY.

517 *Portrait of a woman.*

H. 0,69. — W. 0,53. — W. — Bust Nat. S.

She is seen nearly full face, holding a necklace in her left hand, and gloves in the right. The ciphers formed by the letters C. A. and B. I. are repeated several times on the band which confines her long hair, parted in the middle, and indicate probably the initials of her name.

Napoleon Museum.

518 *Portrait of a man.*

H. 0,69. — W. 0,53. -- W. — Bust Nat. S.

He is seen three quarters, turned to the right, his head covered with a toque ; he holds in his right hand, which is gloved, a letter, on which is written : *Dono Bernardo di Salla*, and lower down : *in dlo* ; which means : *to Lord Bernardo di Sala in his house.*

Napoleon Museum.

519 *Portrait of a sculptor.*

H. 0,92. — W. 0,68. — C. — Heads Nat. S.

Three quarters. He is turned to the left, a toque on his head, leaning his right hand on a marble head, and his left arm on a stone plinth, on which is lying a chisel, to which he is pointing.

Collection of Louis XIV.

520 *Portrait of Cæsar Borgia, Cardinal, afterwards duke of Valentinois.*

H. 0,95. — W. 0,77. — C. — Bust Nat. S.

Three quarters. He is turned towards the left, has a beard and moustaches, a bare neck, wears a plaited shirt, and a garment trimmed with fur.

Old collection.

520 bis. *Portrait of a man at arms.*

H. 1,00. — W. 0,86. — W. — Half length Nat. S.

He is represented seated, nearly full face, with a beard and moustaches, his head covered with a black toque, ornamented by a chain of gold, and a medal. He wears a gold band on his neck, a cuirass and armlets, and sleeves of a plushy texture, with red, white, and green stripes. His right hand is leaning on his hip, and the left is passed in a ring of the hilt of his sword, to which are fastened two small knives.

Collection of Napoleon III. — (Venetian School.)

521 *Portrait of an old man.*

H. 0,65. — W. 0,52. — C. — Bust Nat. S.

He is seen nearly full face, his head covered with a toque, and his beard is reddish.

Old collection. — (Venetian School.)

522 *Portrait of a man.*

H. 0,58. — W. 0,46. — C. — Bust Nat. S.

Three quarters. He is turned to the left, his head bare, wears a beard and moustaches, and is dressed in black.

Old collection. — (Venetian School.)

523 *Picture of human life.*

H. 2,72. — W. 3,62. — C. — Heads 0,40.

This painting is the picturesque realization of an allegory attributed to Cebes, disciple of Socrates. As the exact description of this picture would occupy too much space, we will confine ourselves to giving here, an abridgment of the allegory of the Grecian philosopher, abridgment sufficient for the explanation of the composition. — The human race, engendered by Nature and Time, crowds the entrance of the temple of Life. Genius, under the form of an old man, instructs those who enter, about the route they ought to follow. Near the door Imposture is seated on a throne, intoxicating them, by making them drink the beverage of Ignorance and Error. Admitted in the interior, they are welcomed by women representing the Opinions, the Passions, and the Vices. They seduce them, by promising to conduct them to happiness and fortune. They soon meet with the blind goddess, placed on a globe of crystal; she despoils some, and bestows her favors on others. After having quitted Fortune, they find Intemperance, Debauchery, Avarice and Flattery, who are watching for those who have accepted their gifts. They flatter them, and promise them a life exempt from sorrow. Persuaded by their honied words, they give themselves up to their deceitful caresses; but soon, ruined and dishonoured, they become the slaves of these women, who induce them to commit all the crimes. Then the culprits are given over to Sorrow, who has for satellites, Grief, Pain, Mourning and Despair. The unhappy sinners then finish their lives in the dungeon of Misfortune, unless Repentance delivers them, by showing them the route of Instruction, which is to regenerate them. At the entrance of a second enclosure, a woman, adorned with art, welcomes the multitude: her name is False Knowledge. Deceived by her, the poets, orators, musicians, astrol-ogers, geometers, epicurians, critics, etc., believe they have found True Knowledge, and wander in the enclosure. However, those who perceive at last that they are under the yoke of Opinion, of Error and of Ignorance, direct their steps towards heights of difficult access, where two robust women, Moderation and Patience, are



holding out their arms to them, and encouraging them to surmount the obstacles. After having cleared those steep rocks, they find another enclosure, another door, a meadow, abode of the Blessed spirits, inhabited by Happiness and the Virtues. At the door is standing True Knowledge, accompanied by Truth and Persuasion. She cures her guests, by presenting to them a salutary beverage. When they have been purified, they are introduced into the abode of Science, in which Strength, Justice, Integrity, Temperance, Moderation, Liberty, Chastity and Gentleness are dwelling. The Virtues introduce the travellers to Happiness, whose temple is built on a hill, overlooking all the others. Seated on a throne, she crowns the conquerors of the Vices, and these only, can hereafter go through the enclosure of life, without fear of being attacked again, by the seductions and misfortunes, which have assailed their first steps in life. — On a book, held by one of the personages of this picture, is written : DANIELI OPVS. Daniel is evidently the name or one of the names of the author of this painting, whose execution recalls the style of Schiavone and of Bonifazio; but we have not as yet, found any document, which would allow us to give biographical informations of the artist, whom we have thought fit to rank provisionally, among the unknown Venetian painters of the xvi<sup>th</sup> century.

524 *Repast of ten personages seated before a table; ground of architecture.*

H. 0,26. — W. 0,41. — C. — Figures half length 0,20.

Old collection. — Venetian sketch.

525 *Holy Family.*

H. 1,50. — W. 2,37. — C. — Heads small S.

The Virgin, seated on the ground, saint Joseph, three angels and saint Joachim, are adoring the Infant Jesus; he is lying on a drapery, and raises his arms to receive a cross, which is held by young saint John, and which saint Elisabeth takes away from him.

Old collection.

526 *Portrait of Michel-Ange.*

H. 0,58. — W. 0,36. — W. — Nat. S.

He is seen nearly full face, and his head singularly covered with a sort of linen bands. On the lower part of the picture, is written : *Micha. Ange. Bonarottanus. Florentinus sculptor. Optimus. Anno. Ætatis. Suæ. 47.*

Collection of Louis XIV.

527 *Portrait of a man.*

H. 0,62. — W. — 0,52. — C. — Bust Nat. S.

He is represented three quarters, turned to the left. He wears a black toque on his head; has his right hand on his breast, and holds his gloves in the left.

Collection of Louis XVIII.

528 *Bacchanalian revels.*

H. 0,36. — W. 0,27. — C. — Heads 0,10.

Venus is seated between Bacchus and Ceres. On the left, a cupid lying on a cask, and another drawing wine from the cask in a cup. Near them, a satyr drinking out of a leather bottle, and another pressing a bunch of grapes.

Collection of Louis XVIII.

529 *The Virgin, the Infant Jesus, and saint John The Baptist.*

H. 0,74. — W. 0,58. — W. — Half length, small S.

Jesus, seated on a cushion, and supported by his mother, receives a cross of reeds, which saint John the Baptist is presenting to him.

Old collection.

530 *Holy Family.*

H. 0,64. — W. 0,53. — W. — Small S.

The young saint John is presenting a cross to the Infant Jesus, supported by the Virgin. Near her is saint Joseph.

Collection of Louis XIV.

531 *Head of an angel.*

H. 0,45. — W. 0,36. — Oval shape. — C. — Nat. S.

Old collection.

532 *Mystic subject.*

H. 2,40. — W. 1,48. — C. — Nat. S.

In presence of the Virgin, saint Joseph and saint Dominick, saint Francis of Assise is offering to Jesus, the red and white roses produced in January, by the thorns on which he had lain, to overcome the temptations of the evil spirit.

Napoleon Museum.

533 *Portrait of an architect.*

H. 0,83. — W. 0,60. — W. — Nat. S.

He is represented three quarters, turned to the right, his head bare, with a short beard and moustaches. In one hand he is holding a chapter of the Corinthian order, and in the other a compass. — On the painting the following inscription is written :

*Ætatis. Sux. 30. 15. 1.*

Old collection.

**534** *The angel of the Lord appears to saint Peter in the prison.*

H. 1,19. — W. 1,89. — C. — Nat. S.

Saint Peter is lying on the ground, with other prisoners and a soldier. The angel kneeling, shows to saint Peter the door of the prison.

Old collection.

**535** *The rape of Europa.*

H. 1,90. — W. 1,17. — C. — Heads 0,40.

Jupiter under the form of a bull, has dashed into the sea, carrying off Europa, frightened, who holds him by the horns. On the shore, are five of her companions in tears, their arms extended towards the daughter of Agenor. In the air, two cupids shooting darts at Europa, and two others holding flowers and a crown.

Old collection.

XVIII<sup>th</sup> CENTURY.

**536** *Saint Sebastian succoured by the holy Women.*

H. 1,79. — W. 1,46. — C. — Nat. S.

Irene, a Christian widow, is dressing, with her attendant, the wounds of saint Sebastian, pierced with arrows.

Napoleon Museum.

**537** *Death of a young Woman.*

H. 2,00. — W. 2,60. — C. — Nat. S.

A young woman, who has just been delivered, is stretched expiring, on her bed. On the left, her husband, standing, one arm resting on the pillow, contemplates her, and is shedding tears. At the foot of the bed, the nurse, holding the new born infant; on the left, two

children weeping ; on the right, in the back ground, a woman warming swaddling clothes.

Old collection.

### 538 *A Sabine peasant girl.*

H. 0,98. — W. 0,74. — C. — Nat. S.

She is seen full face, her body turned to the right, her head covered with a veil, and holds a basket of flowers.

Collection of Charles X.

### 539 *Perspective of the city of Rome about 1660.*

H. 1,21. — W. 2,21. — C.

The Dome of Saint Peter and the castle of Saint Ange are seen. On the left, a man, a woman and a child, in pilgrims' dresses.

Old collection.

### 540 *Landscape.*

H. 0,86. — W. 1,30. — Heads 0,20.

On the right, saint Francis, kneeling, his arms extended ; not far from him, his companion seated on the ground, and holding a book. On the left, a stag near a rivulet, and two ducks in the water. In the back ground, high mountains, and on the left, a monastery with a steeple.

Old collection. — (Bolognese School.)

### 541 *Landscape.*

H. 1,47. — W. 2,22. — C. — Heads 0,25.

On the edge of a winding road, at the foot of mountains, covered with trees, a peasant girl, seated, is lean-

ing on a young man; near them a young woman standing, holding a child in her arms, is looking at them; farther off, on the same road, a man and a woman, leading a child. In the back ground, on the left, a convent near which are two monks.

Old collection.

### 542 *Landscape.*

H. 1,47. — W. 2,22. — C. — Heads 0,25.

In a forest intersected by rocks, a sportsman is shooting, and his dog is running in pursuit of the game; near him, a man seated, and another standing, leaning on a stick. On the right, a woman riding a mule, accompanied by a young boy, playing on the bagpipe. In the distance is a convent, and in the horizon, high mountains are seen.

Old collection.

### 543 *Dancing before the door of an inn.*

H. 0,47. — W. 0,66. — C. — Heads 0,13.

In the center of the painting, a peasant, covered with a goat's skin, is dancing with a woman, whom he holds by the hand. On the right, two musicians, one playing on the flageolet, the other on the bagpipe; a man on horseback, leaning on a basket; a woman spinning at the door of the inn, children, goats. On the left, in the back ground, a cart drawn by two oxen.

Old collection.

---





# SPANISH SCHOOLS.

---

**COLLANTES** (FRANCISCO), *born in Madrid in 1599, died in 1656.*

Pupil of Vincenzo Carducci.

## 544 *The burning bush.*

H. 1,16. — W. 1,62. — C. — Heads 0,35.

On mount Horeb, in the midst of a flame, coming out of a bush without consuming it, the Lord appears to Moses, and announces to him, that he has chosen him to deliver the Hebrews from the tyranny of the Egyptians.

Collection of Louis XIV.

**ESPAGNOLET.** — *See RIBERA.*

**ESTEBAN.** — *See MURILLO.*

**MORALES** (LUIS DE), *called EL DIVINO, born in Badajoz about 1509, died in that city in 1586.*

The name of his master is not known.

## 545 *Jesus-Christ carrying his cross.*

H. 0,93. — W. 0,70. — W. — Half length, Nat. S.

Collection of Louis XVIII.

**MURILLO** (BARTOLOMÉ ESTEBAN), *born in Seville in 1618; died in that city the 3d of April 1682.*

Pupil of Juan del Castillo and of Diego Velasquez.

### 546 *The Immaculate Conception of the Virgin.*

H. 1,72. — W. 2,85. — C. — Nat. S.

She is standing, born on clouds, surrounded by cherubs, her hands joined, her feet resting on the crescent of the moon, whose points are turned upwards. On the left, a group of five figures seen half length. On the right, in the air, two angels are holding a scroll, on which is written : IN PRINCIPIO DILEXIT EAM.

Collection of Louis XVIII.

### 546 bis. *The Immaculate Conception of the Virgin.*

H. 2,74. — W. 1,90. — C. — Nat. S.

In the midst of a glory, and surrounded by groups of angels, the Virgin, her hair flowing, her hands crossed on her breast, her feet resting on the crescent of the moon, whose points are turned upwards, is rising, born on clouds, in the immensity of the Heavens.

Bought the 19<sup>th</sup> of May 1852, at the sale of the collection of Marshall-General Sout, Duke of Dalmatia, for the sum of 615,300 francs.

### 547 *The Virgin and the Infant Jesus.*

H. 1,66. — W. 1,25. — C. — Nat. S.

The Virgin, seated on a stone bench, holds on her knees the Infant Jesus, who is playing with a rosary.

Collection of Louis XVI.

548 *The Holy Family.*

H. 2,40. — W. 1,90. — C. — Nat. S.

The Virgin, seated on a hillock, holds on her knees the Infant Jesus, standing, who receives a cross of reeds, which is presented to him by the young saint John, supported by saint Elisabeth. God the Father, surrounded by a host of angels, contemplates the Infant Jesus, over whose head is hovering the Holy Ghost, under the form of a dove. This painting is signed : *Bartholom. de Murillo F. Hispan.*

Collection of Louis XVI.

549 *Jesus on the mount of Olives.*

H. 0,36. — W. 0,28. — Marble. — Heads 0,28.

An angel is presenting to Christ kneeling, the chalice and the cross; in the back ground, on the right, are seen the apostles, sleeping at the foot of a tree, and farther off, a group of soldiers, coming to seize upon Jesus.

Collection of Louis XVI.

550 *Christ at the column and Saint Peter.*

H. 0,36. — W. 0,28. — Marble. — Heads 0,25.

On the left, saint Peter is kneeling before Christ, whose hands, tied behind his back, are bound to a column. The keys of the Church and a book, are lying on the ground before him.

Collection of Louis XVI.

551 *The young beggar.*

H. 1,37. — W. 1,15. — C. — Nat. S.

A young beggar, seated near a window and lighted by a ray of the sun, is busily engaged in lousing him-

self; a jug, and a basket of fruits are near him on the ground.

Collection of Louis XVI.

## MURILLO (*After*).

### 552 *Saint Austin meditating.*

H. 1,04. — W. 0,84 — C. — Half length Nat. S.

Seated in an arm chair, and before a table on which books are placed, the saint is turning his head towards Heaven. God the Father and Jesus Christ are seen, born on clouds.

Collection of Charles X.

**RIBERA** (*Le chevalier JOSEF ou JUSEPE DE*), called L'ESPAGNOLET, painter and engraver, born the 12th of January 1588 in Játiva (now called San-Felipe), near Valencia, died at Naples in 1656.

Pupil of Francisco Ribalta and of M. A. Amerighi.

### 553 *The adoration of the shepherds.*

H. 2,38. — W. 1,79. — C. — Larger than life.

The Virgin, her hands joined, is prostrate before the Infant Jesus, lying in a wooden manger filled with straw. Three shepherds and a woman are surrounding and adoring him; one of them has deposited a young kid at the foot of the manger. In the distance is seen an angel, who is appearing to shepherds, watching over their flocks on a hill. — This painting is signed : *Jusepe Ribera, español Academico Romano F. 1650.*

Napoleon Museum.

**RIBERA** (*School of*).**554** *Hercules at rest.*

H. 2,16. — W. 1,58. — C. — Larger than life.

He is seated, and leans on his club.

Old collection.

**VELASQUEZ** (DON DIEGO RODRIGUEZ DE SILVA Y),  
*born the 6th of June 1559 in Séville, died at Madrid the  
7th of August 1660.*

Pupil of Herrera the Elder, and afterwards of Francisco Pacheco.

**555** *Portrait of the Infant Marguerite-Thérèse.*

H. 0,70. — W. 0,59. — C. — Bust Nat. S.

She was the daughter of Philip IV, king of Spain, and of his spouse, Marie-Anne d'Autriche. She was born the 12th of July 1634, was married to the emperor Leopold in 1666, and died the 11th of March, 1673. She is seen three quarters, turned to the left, with a pink bow in her hair, a white dress trimmed with black lace, her right hand resting on an arm-chair. On the upper part of the picture is written :

LINFANTE MARGVERITE.

Old collection.

**556** *Portrait half length of Don Pedro Moscoso de Altamira, dean of the royal chapel of Toledo, afterwards Cardinal.*

H. 0,92. — W. 0,73. — Bust Nat. S.

His head is bare, seen three quarters, turned to the left ; he is dressed in black, and holds in his right hand



a small prayer book. — In the back ground, on the left, is written Æ 51 followed by a D or a B interlaced with an N ; on the right, 1633.

Bought in 1849.

557 *Collection of portraits.*

H. 0,47. — W. 0,77. — C. — Heads 0,32.

The thirteen personages, represented in this painting, are said to have been celebrated artists, contemporaries of Velasquez. He has painted himself on the left, dressed in black, and Murillo, of whom hardly anything else but the head is seen, is near him.

Bought in 1851.

58 *View of the Escorial palace.*

H. 1,66. — W. 2,38. — C.

---

# CHRONOLOGICAL TABLE

## OF ITALIAN AND SPANISH ARTISTS

WHOSE WORKS ARE MENTIONED

IN THE 1<sup>st</sup> PART OF THE CATALOGUE OF PAINTINGS

EXHIBITED IN THE GALLERIES OF THE LOUVRE.

Lanzi, in his history of painting in Italy, admits the existence of fourteen principal schools. Those multiplied subdivisions, introduced evidently through a national interest, and to throw a certain eclat on localities which have produced but few eminent artists, appear tous more fictitious than real. Founding our opinion on analogy of style, of principle and execution, we have thought that it would be more simple, and more correct, to reduce the schools of Italy to nine, observing at the same time, that even this number might be reduced.

CLASSIFICATION OF LANZI.		CLASSIFICATION OF THE CATALOGUE.
Florentine School.....	} .....	Florentine School.
School of Sienna.....		
Roman School.....	} .....	Ombrian School (is not mentioned in Lanzi).
		Roman School.
Venetian School.....		Venetian School.
School of Mantua....	} .....	
— Modena ....		
— Parma .....		Lombard School.
— Cremona...		
Milanese School.....		
School of Ferrara .....		School of Ferrara.
Bolognese School .....		Bolognese School.
Piedmontese —	} .....	Genoese —
Genoese —		
Neapolitan — .....		Neapolitan —

In the following table, we have named, in the first place, the artists, the dates of whose births and deaths are certain or nearly so;

we have then placed, separately, those whose dates are unknown, but who lived in the same age.

It is not useless to mention here, that if these dates, furnished by Italian documents, are indicated the most frequently, according to the roman custom ; they are however, expressed for the Tuscan painters, according to the custom of the time in which they lived. Tuscany only adopted the common era in 1750 : formerly the years were dated from the Annunciation, or *ab Incarnatione*. The ignorance of this custom, abandoned, readopted, then changed, according to the epoch and the different places of Tuscany, might give rise to many errors, which can be easily avoided, by consulting the work of Filippo Brunetti, in which this rather obscure subject, is treated in a manner which leaves nothing to desire.

---

# CHRONOLOGICAL TABLE.

## XIII<sup>th</sup> CENTURY.

	Born.	Died.
Cimabue or Gualtieri (Giovanni). — (Flor. S.)...	1240 after	1302
Giotto di Bondone. — (Flor. S.).....	1276	1336

## XIV<sup>th</sup> CENTURY.

Taddi (Taddeo) or Taddeo di Gaddo Gaddi. — (Flor. S.) about.....	1300	1366
Bartolo (Taddeo di). — (Flor. S.).....	1363	1422
Gentile da Fabriano. — (Ombr. S.)..... about	1370	1450
Giovanni (Fra) da Fiesole, <i>called</i> l'Angelico. — (Flor. S.).....	1387	1455
Dono (Paolo di) <i>called</i> Paolo Ucello. — (Flor. S.)	•	
Born between 1396 and.....	1402 about	1479
Vanni (Turino di). — (Flor. S.)..... Painted in	1340	

## XV<sup>th</sup> CENTURY.

Lippi (Fra Filippo). — (Flor. S.)..... about	1412	1469
Bellini (Gentile). — (Venet. S.).....	1421	1507
Benozzo di Lese Gozzoli. — (Flor. S.).....	1424 after	1485
Pesello (Francesco) or Pesello Peselli, <i>called</i> il Pesellino — (Flor. S.).....	1426	1457
Rosselli (Cosimo). — (Flor. S.) .....	1430 after	1506
Mantegna (Andrea). — (Venet. S.).....	1431	1506
Rosselli (Piero di Cosimo). — (Flor. S.).....	1441	1521
Signorelli di Gilio or Egidio (Luca) <i>called</i> Luca da Cortona. (Flor. S.)..... about	1441 after	1524
Vannucci (Pietro), <i>called</i> Il Perugino. — (Ombr. S.).....	1446	1524
Bianchi (Francesco) <i>called</i> Il Frari. — (Lomb. S.)	1447	1510
Filipepi (Alessandro), <i>called</i> Sandro Botticelli. — (Flor. S.).....	1447	1515

	Born.	Died.
Ghirlandajo or Grillandajo (Domenico). — (Flor. S.)	1449 about	1498
Carpaccio (Vittore). — (Venet. S.).....about	1450 after	1522
Raibolini (Francesco, <i>called Il Francia</i> . — (Bolog. S.).....	1450 to 1453	1517
Vinci (Lionardo da). — (Flor. S.).....	1452	1519
Credi (Lorenzo di). — (Flor. S.).....	1453 after	1536
Pintoriccio (Bernardino di Benedetto, <i>called Il</i> ). — (Ombr. S.).....	1454	1513
Ghirlandajo or Grillandajo (Benedetto). — (Flor. S.).....	1458 about	1499
Solari or Solario (Andrea di). — (Lomb. S.)...	1458 after	1509
Cima (Giovanni Battista) da Conegliano. — (Venet. S.)..... About	1460 after	1517
Luini or Lovini da Luino (Bernardino). — (Lomb. S.)..... About	1460 after	1530
Costa (Lorenzo). (S. of Ferrara).....	1460	1535
Garbo (Raffaello del), <i>called Il Raffaelino</i> . — (Flor. S.)..... About	1466	1524
Albertinelli (Mariotto). — (Flor. S.) ..... About	1467 about	1520
Beltraffio (Giovanni Antonio). — (Lomb. S.).....	1467	1516
Bartolommeo (Fra) del Fatorino, <i>called Baccio</i> <i>della Porta or Il Frate</i> . — (Flor. S.).....	1469	1517
Andrea Luigi di Assisi, <i>called l'Ingegno</i> . — (Ombr. S.) ..... About	1470 about	1556
Barbarelli (Giorgio), <i>called Il Giorgione</i> . — (Venet. S.).....	1477	1511
Vecellio (Tiziano). — (Venet. S.).....	1477	1576
Dossi (Dosso). — (S. of Ferrara)..... About	1479 after	1560
Uggione or Oggione (Marco). — (Lomb. S.) About	1480	1530
Palma (Jacopo), <i>called Il Vecchio</i> . — (Venet. S.)..... About	1480 about	1548
Lotto (Lorenzo). — (Venet. S.)..... About	1430 after	1555
Mazzolini (Lodovico). — (S. of Ferrara).... About	1481 about	1530
Tisio (Benvenuto), <i>called Il Garofalo or Garo-</i> <i>falo</i> . — (S. of Ferrara).....	1481	1559
Ghirlandajo (Ridolfo). — (Flor. S.).....	1482 about	1557
Sanzio (Raffaello). — (Rom. S.).....	1483	1520
Ramenghi (Bartolommeo), <i>called Il Bagnaca-</i> <i>vallo</i> . — (Rom. S.).....	1484	1542

	Born.	Died.
<b>Ferrari</b> (Gaudenzio). — (Lomb. S.).....	1484	1549
<b>Mecharino</b> or <b>Micharino</b> (Domenico), <i>called</i> <b>Beccafumi</b> . (Flor. S.).....	1484	1549
<b>Lucciano</b> (Sebastiano di), <i>called</i> <b>Fra Bastiano del Piombo</b> . — (Venet. S.).....	1485	1547
<b>Vannucchi</b> (Andrea), <i>called</i> <b>Andrea del Sarto</b> . — (Flor. S.).....	1488	1530
<b>Anselmi</b> (Michel Angelo). — (Lomb. S.).....	1491 after	1554
<b>Carruci</b> (Jacopo), <i>called</i> <b>Il Pontormo</b> . — (Flor. S.)	1493	1558
<b>Allegri</b> (Antonio), <i>called</i> <b>Il Corregio</b> . — (Lomb. S.).....	1494	1534
<b>Caldara</b> (Polidoro), <i>called</i> <b>Polidore de Caravage</b> . — (Rom. S.).....	About. 1495	1543
<b>Rosso del Rosso</b> or <b>Rosso de' Rossi</b> . — (Flor. S.)	1496	1541
<b>Calcar</b> (Johan Stephen Van). — (Venet. S.).....	1499	1546
<b>Pippi</b> (Giulio) <i>called</i> <b>Giulio Romano</b> . — (Rom. S.)	1499	1546
<b>Alunno</b> (Nicolo) di <b>Foligno</b> . — (Omb. S.) Painted from.....	1458 to	1500
<b>Machiaveli</b> (Zenobio de'). — (Flor. S.) Painted in	1474	
<b>Andria</b> (Tuccio or Tuzio di). — (Gen. S.) Lived in	1487	
<b>Massone</b> (Giovanni) of <b>Alexandria</b> . — (Gen. S.).....	Lived in 1490	
<b>Perugino</b> (Bernardino). — (Omb. S.) Painted from	1498 to	1524

XVI<sup>th</sup> CENTURY.

<b>Bonvicino</b> (Alessandro), <i>called</i> <b>Il Moretto da Brescia</b> (Venet. S.).....	About 1500 about	1560
<b>Bonifazio</b> . — (Venet. S.).....	About 1500	1562
<b>Bordone</b> (Paris). — (Venet. S.).....	1500	1570
<b>Bronzino</b> (Angiolo). — (Flor. S.).....	About 1502	1572
<b>Mazzola</b> (Francesco), <i>called</i> <b>Il Parmigianino</b> or <b>le Parmesan</b> . — (Lomb. S.).....	1503	1540
<b>Primaticcio</b> (Francesco). — (Bolog. S.).....	1504	1570
<b>Ricciarelli</b> or <b>Riciarelli</b> (Daniello), <i>called</i> <b>Daniele da Volterra</b> . — (Flor. S.).....	1509	1566
<b>Feti</b> (Domenico). — (Rom. S.).....	1509	1624
<b>Rossi</b> (Francesco de'), <i>called</i> <b>Il Salviati</b> . — (Flor. S.)	1510	1563
<b>Alfani</b> (Orazio di Domenico). — (Rom. S.) About	1510	1583



	Born.	Died.
<b>Ponte</b> (Jacopo da), <i>called</i> Il Bassano or Jacques Bassan. (Venet. S.).....	1510	1592
<b>Vasari</b> (Giorgio. — (Flor. S.).....	1512	1574
<b>Robusti</b> (Jacopo), <i>called</i> Il Tintoretto. — (Venet. S.).....	1512	1594
<b>Porta</b> (Giuseppe), <i>called</i> Il Salviati. — (Venet. S.).....	1520 after	1572
<b>Schiavone</b> (Andrea). — (Venet. S.).....	1522	1582
<b>Campi</b> (Bernardino. — (Lomb. S.).....	1522	1590
<b>Caliari</b> (Paolo), <i>called</i> Paolo Veronese. — (Venet. S.).....	1528	1588
<b>Barocci</b> (Federigo). — (Rom. S.).....	1528	1612
<b>Muziano</b> (Girolamo). — (Venet. S.).....	1530	1590
<b>Sabattini</b> (Lorenzo), <i>called</i> Lorenzino da Bologna (Bolog. S.).....	About 1533	1577
<b>Michieli</b> (Andrea de'), <i>called</i> Il Vicentino. — (Venet. S.).....	1539	1614
<b>Riccio</b> (Felice) <i>called</i> Il Brusasorci. — (Venet. S.).....	1540	1605
<b>Andreasi</b> (Ippolito), <i>called</i> l'Andreasino. — ....	1548	1608
<b>Ponte</b> (Francesco da), <i>called</i> Il Bassano. — (Venet. S.).....	1550	1592
<b>Chimenti</b> (Jacopo) da Empoli. — (Flor. S.).....	1554	1640
<b>Carracci</b> (Lodovico). — (Bolog. S.).....	1555	1619
<b>Cresti</b> (Domenico) da Passignano. — (Flor. S.) About.....	1558	1638
<b>Cardi</b> (Lodovico) da Cigoli. — (Flor. S.).....	1559	1613
<b>Carracci</b> (Annibale). — (Bolog. S.).....	1560	1609
<b>Cesare</b> (Giuseppe), <i>called</i> Il cavaliere d'Arpino or le Joséphin. — (Rom. S.).....	1560 or 1568	1640
<b>Lomi</b> (Orazio) Gentileschi or de' Gentileschi. — (Flor. S.).....	1562	1646
<b>Vanni</b> (Il cavaliere Francesco). — (Flor. S.).....	1563	1609
<b>Amerighi</b> (Michel Angiolo), <i>called</i> il Caravaggio. (Lomb. S.).....	1569	1609
<b>Reni</b> (Guido). — (Bolog. S.).....	1575	1642
<b>Donducci</b> (Giovanni Andrea) <i>called</i> le Masteletta. — (Bolog. S.).....	1575	1655
<b>Spada</b> (Leonello or Lionello). — (Bolog. S.).....	1576	1622
<b>Allori</b> (Cristofano). — (Flor. S.).....	1577	1621
<b>Cavedone</b> (Jacopo). — (Bolog. S.).....	1577	1660

	Born.	Died.
Tiarini (Alessandro). — (Bolog. S.).....	1577	1668
Rosselli (Matteo). — (Flor. S.).....	1578	1650
Albani (Francesco). — (Bolog. S.).....	1578	1660
Schidone or Schedone (Bartolom.). — (Lomb. S.) About.....	1580	1615
Manfredi (Bartolommeo). — (Rom. S.).....	1580	1617
Bonzi (Pietro Paolo), <i>called</i> il Gobbo de' Carracci. — Bolog. S.)..... About	1580	about 1640
Lanfranchi or Lanfranco (il cavaliere Giovanni di Stefano). — (Lomb. S.)..... 1580 or	1582	1647
Zampieri (Domenico), <i>called</i> il Domenichino. — (Bolog. S.).....	1581	1641
Strozzi or Strozza (Bernardo), <i>called</i> il Capucino or il Prete Genovese. — (Gen. S.).....	1581	1644
Turchi (Alessandro), <i>called</i> Alessandro Vero- nese. — (Venet. S.).....	1582	1648
Carracci (Antonio Marziale). — (Bolog. S.).....	1583	1618
Stanzione (Massimo), <i>called</i> le chevalier Maxime. — (Neap. S.).....	1585	1656
Tinti (Giovanni Battista). — (Lomb. S.). About	1590	before 1620
Varotari (Alessandro), <i>called</i> il Padovanino. — (Venet. S.).....	1590	1650
Barbieri (Giovanni Francesco), <i>called</i> il Guercino. — (Bolog. S.).....	1591	1666
Berrettini (Pietro) da Cortona, <i>called</i> Pietre de Cortone. — (Rom. S.).....	1596	1669
Vaccaro (Andrea). — (Neap. S.).....	1598	1670
Andrea de Milan. — (Lomb. S.).... Painted in		1502
Bartolommeo di Gentile da Urbino. — (Rom. S.)	»	after 1508
Sacchi di Pavia (Pier.-Francesco). — (Lomb. S.) Painted from.....	1512	to 1526
Lorenzo di Pavia. — (Gen. S.)..... Lived in		1513
Fassolo (Bernardino). — (Lomb. S.)... Lived in		1518
Sguazella or Squazella (Andrea). — (Flor. S.) Painted in.....		1519
Boselli (Antonio). — (Venet. S.).....	»	after 1527
Dossi (Battista). — (Bolog. S.).....	»	1545
Savoldi or Savoldo (Giovanni-Girolamo). — (Venet. S.)..... Painted in		1540

	Born.	Died.
Mazzola or Mazzolino (Girolamo). — (Lomb. S.)		» after 1566
Proccaccini (Giulio-Cesare). — (Lomb. S.)		
Painted about the end of the.....	XVth century.	

XVII<sup>th</sup> CENTURY.

Angeli (Filippo de') <i>called</i> il Napolitano. — (Rom. S.).....	About 1600	1660
Falcone (Aniello). — (Neap. S.).....	1600	1665
Cerquozzi (Michel-Angelo), <i>called</i> Michel-Angelo dalle Battaglie. — (Rom. S.).....	1600 or 1602	1660
Canlassi (Guido) <i>called</i> Gagnacci. — (Bolog. S.)	1601	1681
Vecchia (Pietro della). — (Venet. S.).....	1605	1678
Salvi da Sassoferrato (Giovanni-Battista). — (Rom. S.).....	1605	1685
Grimaldi (Gio-Francesco), <i>called</i> il Bolognese. — (Bolog. S.).....	1606	1680
Romanelli (Giovanni-Francesco). — (Rom. S.)..	1610	1662
Cantarini (Simone) da Pesaro, <i>called</i> le Pésarèse. — (Bolog. S.).....	1612	1648
Dughet (Gaspre or Guaspre), <i>called</i> Gasparo Poussin. — (Rom. S.).....	1613	1675
Preti (Mattia), <i>called</i> il Calabrese. — (Neap. S.)	1613	1699
Rosa (Salvator). — (Neap. S.).....	1615	1673
Castiglione (Giovanni-Benedetto), <i>called</i> il Grechetto or le Benedette. — (Gen. S.).....	1616	1670
Boschi (Francesco). — (Flor. S.).....	1619	1675
Lauri (Filippo). — (Rom. S.).....	1623	1694
Maratta (Carlo). — (Rom. S.).....	1625	1713
Giordano (Luca). — (Neap. S.).....	1632	1705
Gennari (Cesare). — (Bolog. S.).....	1641	1688
Vanvitelli (Gasparo), <i>called</i> Dagli Occhiali. — (Rom. S.).....	1647	1736
Mola (Pietro Francesco). — (Bolog. S.).....	1652	1668
Trevisani (Francesco). — (Venet. S.).....	1656	1746
Solimena (Francesco), <i>called</i> l'Abbate Ciccio. — (Neap. S.).....	1657	1747
Ricci ou Rizzi (Sebastiano). — (Venet. S.).....	1662	1734

# CHRONOLOGICAL TABLE.

221

	Born.	Died.
Crespi (Giuseppe-Maria), <i>called</i> lo Spagnuolo. — (Bolog. S.).....	1665	1747
Luti (Benedetto). — (Flor. S.).....	1666	1724
Creti (Donato). — (Bolog. S.).....	1671	1749
Pellegrini (Antonio). — (Venet. S.).....	1675	1741
Servandoni (Giavonni-Geronimo). — (Rom. S.).	1695	1766
Panini (Giovanni-Paolo). — (Rom. S.).....	1695	1768
Canal (Antonio da), <i>called</i> Canaletti. — (Venet. S.)	1697	1768
Bonini (Girolamo), <i>called</i> l'Anconitano. — (Bolog. S.)..... Painted about		1660
Dolci (Agnese). — (Flor. S.).....	" after	1686

## XVIII<sup>th</sup> CENTURY.

Battoni (il cavaliere Pompeo Girolamo). — (Rom. S.).....	1708	1787
Guardi (Francesco). — (Venet. S.).....	1712	1793
Angeli (Giuseppe). — (Venet. S.)..... About	1715 after	1793
Foschi (Ferdinando)..... Lived in the XVIII <sup>th</sup> century.		

## SPANISH SCHOOL.

### XVI<sup>th</sup> CENTURY.

Morales (Luis de)..... About	1509	1586
Ribera (le chevalier Josef or Jusepe de), <i>called</i> l'Espagnolet.....	1588	1656
Collantes (Francesco).....	1599	1656
Velasquez (Don Diego Rodriguez da Silva y)....	1599	1660

### XVII<sup>th</sup> CENTURY.

Murillo (Bartholomé-Esteban).....	1618	1682
-----------------------------------	------	------



**PART II.**

---

**GERMAN, FLEMISH AND DUTCH  
SCHOOLS.**

---



## INTRODUCTION.

---

Notwithstanding our desire of giving to the artists their real names, and of adopting for each of them one single mode of appellation, we could not entirely succeed, because the orthography of the Flemish and Dutch proper names, of the xvii<sup>th</sup> century, were not more settled than that of the Italian proper names, in the xv<sup>th</sup> and the xvi<sup>th</sup> century. So there are found paintings, signed in an authentic manner *Rembrandt* and *Rembrant* ; *Berchem* and *Berghem* ; *Ruisdael* and *Ruysdael* ; *Peter*, *Pieter*, *Peeter* *Neefts*, *Neeffs* or *Neefs*, etc ; and though the Germans write generally *Johann*, and the Dutch *Jan*, there are however among those last names some *Johan* and some *Johannes*. Those differences in the transcription of names are so frequent, that Houbraken himself, for example, in his alphabetical tables, placed at the end of each volume, does not always exactly reproduce those he has been using in the course of the artist's biography. However, as we were in need of a guide, we have used him the most frequently, for the School of the Netherlands.

---

80.000.000 - 88.000.000 - 90.000.000

# GERMAN, FLEMISH AND DUTCH SCHOOLS.

---

**ASSELYN (JAN)**, *born in Antwerp about 1610, died at Amsterdam in 1660.* — (Dutch School.)

Pupil of Jan Meel and of Ezaias van den Velde.

**1** *View of the bridge of Lamentano on the Teverone.*

H. 0,58. — W. 0,58. — C. — Heads 0,07.

A woman on an ox, and conversing with another woman, is going to ford the river. Farther off and on the left, animals are also crossing the Teverone.

Old collection.

**2** *Landscape.*

H. 0,72. — W. 0,42. — Oval shape. — C. — Heads 0,06.

On the left, surrounded by trees and bushes, a tower built on a rock overlooks a river flowing between steep mountains. At the foot of the rock, a muleteer is unloading two mules; near him, a galley-slave is showing two boats laden with merchandise. In front, a man carrying a package, and preceded by his dog. Setting sun.

Old collection.

### 3 *View of the Tiber.*

H. 0,65. — W. 0,33. — C. — Heads 0,03.

On the left, and in the fore ground, a mass of rocks. In the back ground, a bridge with four arches, protected by a tower and leading to an eminence, on which are buildings. Two shepherds riding, one on an ass, the other on an ox, and preceded by their cattle, are crossing the river.

Old collection.

### 4 *Ruins in the country near Rome.*

H. 0,78. — W. 0,39. — Oval shape. — C. — Heads 0,09.

Two shepherds, are seated near a hut, built at the foot of a fragment of an antique aqueduct; near them are grazing goats and sheep. In the back ground, high mountains are seen.

Old collection.

**BACKUISEN, BAKHUYSEN or BACKYSEN** (LUDOLFF), *painter and engraver, born in Emden, town in Westphalia, in 1631, died at Amsterdam, the 7th of November 1709.* — (Dutch School.)

Pupil of Aldert van Everdingen.

### 5 *Dutch Squadron.*

H. 1,71. — W. 2,85. — C.

It is composed of ten men of war, in two divisions, and on two lines.

Collection of Louis XIV.

6 *Sea Piece.*

H. 1,27. — W. 2,20. — C. — Heads 0,07.

The sea is covered with barks and ships. The stern of one of these vessels, on the left, is carved, and bears the following inscription : AN DE SPIE. GEL 1666, *Ludolff Backysen*. In the horizon, the city of Amsterdam, of which the name is written on the left, on the lower part of the picture.

Collection of Louis XV.

7 *Sea piece.*

H. 0,46. — W. 0,65. — C. — Heads 0,06.

On the left, at the foot of an old tree almost entirely despoiled of its bark and branches, a man standing, a woman seated, and a child placed on a promontory, are looking at barks struggling against the rising tide. — Signed : L. BACK.

Collection of Louis XVIII.

8 *Sea piece.*

H. 0,66. — W. 0,80. — C. — Heads 0,05.

On a rough sea, two sailors are steering a boat towards a bark, whose sail is very much inclined. At some distance, and on the right, a large Dutch vessel ; farther off other boats are seen.

Napoleon Museum.

9 *Sea piece.*

H. 0,50. — W. 0,68. — C. — Heads 0,08.

On the left, two fishermen are standing near a bark fastened to the shore ; a Dutch vessel driven by the wind,

is leaving the coast. In the back ground, several other vessels.

Collection of Louis XVIII.

**BALEN** (HENRIK VAN), *born in Antwerp in 1560, died in the same city in 1632.* — (Flemish School.)

Pupil of Adam van Neort.

#### 10 *The repast of the gods.*

H. 0,56. — W. 0,85. — W. — Heads 0,30.

On the sea-shore, and at the entrance of a grotto decorated with shells, Neptune, Apollo, Saturn and Mars, are seated at a table, and served by nymphs; on the right, a Cupid is presenting a cup to Mars; on the left, two divinities are bringing fruits, a lobster, and a Cupid is dragging a large fish. Farther off, on the right, a table laden with plate. In the back ground, on the left, the triumph of Amphitrite. — Signed : H. V BALEN.

Old collection.

**BAMBOCHE.** — *See* LAAR.

**BARENT VAN BRUSSEL.** — *See* ORLEY.

**BAUDOIN.** — *See* BOUDEWINS.

**BEERSTRAETEN** *or* **BEERSTRAATEN** (A.-JOHANNES), *was painting in 1664.* — (Dutch School.)

There is no biographical information of this artist.

#### 11 *The old port of Genoa.*

H. 0,94. — W. 1,29. — C. — Heads 0,09.

The front of a church, terminated on the right, by a high square tower, and preceded by a peristyle, with

columns and pilasters of red marble. In front, on the right, a small sculptured monument, on which is a cross, and ouilt at the foot of a stairs, leading down to the sea. On the ground, two dismounted cannon, and a broken chapter. On the left, in the gulf, a vessel bearing the Dutch flag, and a boat filled with soldiers; farther off, other vessels and a fort. — Signed : *Johannes Beerstraaten fecit 1662.*

Collection of Louis XVIII.

**BEGA** (ABRAHAM or ADRIAAN), *the date of his birth is not known; died at the end of the XVII<sup>th</sup> century.* — (Dutch School.)

He followed the style of Nicolaas Berghem.

## 12 *Landscape.*

H. 0,61. — W. 0,50. — C.

In the middle of a grove, two goats are before the antique white marble statue of a woman, whose pedestal is round, and concealed by brambles and thistles. Landscape. Signed : A. BEGA.

Old collection.

**BEGA** (KORNELIS BEGYN, *dit*) *painter and engraver, born in Harlem in 1620, and not in 1610 as has been stated, died of the plague in the same city the 27th of August 1664.* — (Dutch School.)

Pupil of Adriaan van Ostade.

## 13 *Rustic scene.*

H. 0,44. — W. 0,39. — C. pasted on wood. — Heads 0,25.

A man, seated near a table, is resting his hand on the shoulder of a woman, placed near him; on the right,



the first steps of a stairs. — Signed, on a plank on the ground : C. BEGA, A° 1652.

Napoleon Museum.

**BEHAM** or **BOEHM** (HANS-SEBALD), *painter and engraver, born in Nuremberg in 1500, died at Frankfort on the Mein about 1550.* — (German School.)

Pupil of his uncle Bartel Beham and of Albrecht Durer.

#### 14 *Subjects taken from the history of David.*

H. 1,28. — W. 1,31. — W. — Heads 0,05 to 0,07.

This painting intended to be laid flat, and looked at like a table, is divided into four triangles by gilt lances, ornamented by coats of arms, which, beginning at the four angles, end in a square in the center, whose sides are parallel with those of the table. This square is itself diagonally separated in four equal parts, by the wings of four golden sphinx, each supporting a scroll on which is inscribed a latin distich, containing the explanation of the subject placed under it.

##### 1° *Entrance of King Saul into Jerusalem, after the defeat of the Philistines.*

Saul is on horseback, followed by a body of horsemen and foot soldiers; David is near him. Women coming to meet them, are singing the praises of the latter, accompanying themselves on divers instruments. In the back ground, the walls and the buildings of the city. On the scroll is written :

FERT DAVID PRIMOS SAVLI PRÆLATVS HONORES  
DVM NOVVS OCCISO MILES AB HOST REDIT  
REGVM. xviii.

##### 2° *David and Bethsabée.*

Bethsabée, in a garden, is seated on the edge of a basin, in which she is bathing one of her legs. Her women are

surrounding her, and pointing to a madman, who is running away, raising up his garment. In the fore ground, a stag and rabbits. At the end of a square, on the left, David at the window of his palace; on the square, David is handing to Uriah, spouse of Bethsabee, a message for Joab, who was besieging Rabbath. On the scroll is written :

HANC VIDET ET SVBITO VISÆ REX ARDET AMORE  
GLISCIT AD INFANDAM SÆVA LIBIDO NECEM.  
ii REGVM xi.

On the right, Cardinal Albert, surrounded by several personages, is leaning on a balustrade. A scroll bears this German inscription :

ALBRECH<sup>T</sup> VON GOTIS GNADEN DER HEILICHEN  
ROMISSCHEN KIRCHEN DES TITELS. S. PETRI  
ADVINCULA PRIESTER CARDINAL DES HEILIGEN  
STVLS ZV MEINCZ VND DES STIFT MAGDEBVRG  
ERCZBISCHOF CHVRFVRST DES HEILIGEN ROM  
REICHS DVRCHE GERMANIEN ERCZCANCZLER  
VND PRIMAS ADMINISTRATOR ZV HALBERSTAT  
MARGGRAF ZV BRANDENBURG ZV STETTIN  
PVMERN DER CASSVBEN VND WENDEN  
HERCZOG BYRGRAF ZV NVRMBERG VND  
FVRST ZV RVGEN.

### 3° *Siege of Rabbath.*

In front, on the right, tents are seen; on the left, troops in battle order; in the back ground, other troops storming the ramparts. On this scroll is written :

MITTITVR INNOCVVS PERITVRVS AB HOSTE MARITVS  
QVA TVTAM TENEAT CÆDE LIBIDO VIAM  
ii REGVM. xi.

### 4° *The Prophet Nathan before David.*

A square surrounded by rich buildings. The prophet Nathan is reproaching David with the crime he has committed; he is showing to him the poor man, whom the rich man has just deprived of the only sheep he possessed. On the scroll is written ;

NATHAN ADVLTERII DAVIDA REDARGVIT . VNAM  
 DELICIAS INOPIS QUI RAPVISSET OVEM.  
 . ii REGVM xii.

On the left, the painter, represented behind a desk, standing, a toque on his head and a compass in his hand. On the desk, the initials H S B; and on the wall, behind the painter, the following inscription :

SEBALDVS BEHAN NORIBERGENSIS  
 PICTURAM HANC ILLUSTRISSIMO  
 PRINCIPI ALBERTO CARD : ARCHIEP.  
 : MOC : HVIVS ARTIS ALIARVMQVE  
 OMNIVM AMATORI, SVMMA CVRA  
 PINGENS ABSOLVEBAT. AÑO. 1534.

Each of the four lances dividing the painting, bears four escutcheons of the principalities submitted to cardinal Albert, and whose names are written on small scrolls; these are :

MAGDEBURG, H . PART, . G . BYCZGAW, B. NVRMBERG. —  
 HALBERSTAT. , . H . MALSGAST., . G . REPIN., . H . STETIN.  
 — . H . RVGEN, . H . BVMMERN, . HE . BERNSTEIN (rede the  
 shield the word REGALIA); . M . BRANDENBURG. — MENCZ,  
 . H . CASSVBEN, . H . VSTVM., G . HOHENZOLLERN.

Collection of Louis XIV.

**BERCHEM.** — *See* BERGHEM.

**BERCKEYDEN.** — *See* BERKEYDEN.

**BERGEN** or **BERGHEN** (DIRK VAN), *born in Harlem, died about 1680.* — (Dutch School.)

Pupil of Andriaan van den Velde.

**15 Landscape and animals.**

H. 0,60. — W. 0,72. — C. — Heads 0,14.

A sheep, a ram, and a white bull are crossing a rivulet, which flows on the edge of a road. On the left, a goat

has already forded the stream. Farther off, a shepherd is leading a herd, composed of oxen, cows, goats and sheep, and is driving before him a mule loaded and richly caparisoned. In the back ground, a woman holding her child in her arms, and riding an ass, which a man is leading by the bridle. — Signed : D. V. BERGEN, 1688.

Old collection.

## 16 *Landscape.*

H. 0,26. — W. 0,32. — C. pasted on wood. —  
Heads 0,05.

A white horse and two cows, of which one is lying down, are near a tree. Farther off, on the right, a sheep is drinking from a rivulet. On the left, in the back ground, a peasant girl seated. — Signed : D. V. BERGHEM.

Old collection.

**BERGHEM** or **BERCHEM** (NICOLAAS), *painter and engraver, born in Harlem in 1624, died in the same city the 18th of February 1683.* — (Dutch School.)

Pupil of van Goyen. of N. Mojaert, of P. Grebber, of J. Wils and of J. B. Weenix.

## 17 *View of the environs of Nice.*

H. 0,95. — W. 1,38. — C. — Heads 0,13.

On the left, a village and a tower in ruins, on which is a mill, built on the banks of the Var, which falls into the sea, at some distance. In the horizon, the Alps, whose tops are lost in the clouds. On the right, on a road which is winding between trees and rocks, a shepherd and a peasant girl, carrying a basket on her head, are driving cattle. — Signed on the right : C. Berghem.

Collection of Louis XVI.

18 *Landscape and animals.*

H. 1,30. — W. 1,95. — C. — Heads 0,20.

On the left, rocks and large trees, on the banks of a river, which crosses a road. At the foot of the trees, a sportsman, seated, and two coupled dogs, of which one is drinking. A shepherd, his legs bare, holding a lamb in his arms, is crossing the ford. On the road, towards the right, a man, riding a mule laden with packages; near him, a woman on horseback, followed by two cows, and speaking to a country woman on foot, carrying a child and a bundle. Farther off, a man with an ox and an ass, preparing to cross the river. In the back ground, another man, leading animals, has stopped before an inn, on the edge of the road. — Signed : *C. Berghem F.* 1653.

Collection of Louis XVI.

19 *The ford.*

H. 0,32. — W. 0,40. — W. — Heads 0,05.

Three shepherds, followed by four dogs, and driving a herd of cattle, are fording a river, which flows into a valley, terminated at the horizon, by high mountains. In the fore ground, towards the left, and on the banks of the river, a woman on horseback, is conversing with one of the shepherds, who is leaning on a long stick. — Signed *Berchem. F.* 1650.

Collection of Louis XVI.

20 *Cattle drinking.*

H. 0,51. — W. 0,62. — C. — Heads, 0,15.

A country woman standing, holding a distaff and spindle, has taken her sheep to drink in a pond. In the back ground, a bridge with a single arch, joining two rocks, and farther off, a chain of mountains.

Old collection.



21 *The ferry.*

H. 0,50. — W. 0,70. — W. — Heads 0,11.

Shepherds are driving cattle across a wide river, which flows between hills and rocks, with towers and buildings on the left side. Some of the animals enter the boat, while others are already on the opposite bank. In the fore ground, a woman, riding a mule, seems to be speaking to a peasant, who is beating an ass laden with packages, and who is kicking. — Signed : *Berchem, f.*

Old collection.

22 *Landscape and animals.*

H. 0,89. — W. 1,10. — C. — Heads, 0,22.

A bull, a cow, a goat, a sheep and an ass, are going to cross a brook; a woman, holding a lamb under her arm, is following them; another peasant, on a cow loaded with wood, raises her head towards Heaven. On the left, on the other side of the brook, a man, carrying a bundle of wood on his back, and a woman, riding an ass, are driving cattle. — Signed : *Berchem.*

Collection of Louis XVI.

23 *Landscape and animals.*

H. 0,50. — W. 0,60. — W. — Heads 0,14.

A young girl is washing her feet, on the banks of a stream, in which a cow has just been drinking. Two other cows, and a goat are still in the stream. On a more elevated mound, two shepherds are watching their flocks. — Signed : *Berchem, f.*

Old collection.



24 *Landscape and animals.*

H. 0,65 — W. 0,60. — W. — Heads 0,12.

In the fore ground, two women, one standing, and the other stooping and milking a goat; cattle and sheep are surrounding them. On the left, at the foot of a hillock covered with trees, a peasant seated, and his dog lying at his feet. In the back ground, a man leading a mule. — Signed : *Berchem*.

Collection of Louis XVIII.

25 *Landscape and animals.*

H. 1,12. — W. 1,40. — C. — Heads 0,15.

A woman, riding a caparisoned mule, is speaking to a man, leaning on a stick, near whom are an ass and a horse, laden with packages. Before them, seated on the ground, a woman and a shepherd; farther off, on the right, cattle fording a river which flows at the foot of high mountains. — Signed : *Berchem f.*

Collection of Louis XVIII.

26 *Landscape and animals.*

H. 0,24. — W. 0,31. — W. — Heads 0,10.

A shepherd, leaning on an ox, is watching his flock, and speaking with a woman, who is washing linen in a small stream. Farther off, on the left, a willow and a thatched cottage. — Signed : *Berchem*.

Old collection.

27 *Landscape and animals.*

H. 1,67. — W. 1,39. — C. — Heads 0,30.

A man dressed in oriental costume, and a woman richly clad, are seated on the ground, and are speaking to a

country woman, standing before them. Near them, are two children, playing with a dog. Cows, goats and sheep, and some figures are scattered about the valley. Farther off, a house near a tower, and mountains in the horizon. — Signed: *C. Berghem* 1664.

Collection of Louis XVIII.

**BERKEYDEN or BERCKEYDEN** (GERARD), *born in Harlem in 1643, died in the same city the 29th of November 1693.* — (Dutch School.)

The name of his master is not known.

28 *View of the Trajan column, and of the church Sainte-Marie-de-Lorette in Rome.*

H. 0,45. — W. 0,52. — C. — Heads 0,04.

A market is held on the left, in the square. On the right, a carriage standing before the Church.

Old collection.

**BESCHEY, BESSCHEY or BISCHHEY** (BALTHASAR), *born in Antwerp in 1709, died in 1760.* — (Flemish School.)

Pupil of Peter Strick.

29 *A Flemish family.*

H. 0,90. — W. 0,72. — C. — Heads 0,32.

In a sort of vestibule, ornamented with columns, three women are seated near a table, on which are seen a dish of oysters, and a silver gilt goblet. One of them, on the left, is leaning one hand on the shoulder of a little girl, and holding an apple in the other; opposite her is seated a man, in a dressing gown, holding a glass. In the fore ground, on the left, a little boy standing, holds a bird on a stick. In the center, another, kneeling,

holds a cage; near him, is a little spaniel. On the right, two little girls, of whom one is blowing bubbles. In the back ground, on the left, near a window, a woman with a child in her arms: a man standing, and another seated between the two women. On the right, through a portico, a garden and pavilions are seen. — Signed : *Beschey, 1721.*

Collection of Louis-Philippe.

**BLOEMAERT, BLOEMAR, BLOMART or BLOM** (ABRAHAM), *painter and engraver, born in Gorcum in 1564 according to Houbraken, in 1567 according to Sandrard and van Mander, died in Utrecht in 1647, or according to other biographers in 1657 and even 1658. — (Dutch School.)*

He had for masters several painters without talent.

### 30 *The angelic salutation.*

H. 0,30. — W. 0,25. — Cop. — Heads, 0,20.

In the fore ground, on the left, and behind a carved panel, on which is written : AVE MARIA PURISSIMA, king David holding tablets, has his harp near him. In the back ground, the Virgin kneeling, turns towards an angel also kneeling, a palm branch in his hand; in the upper part of the painting, the Holy Ghost is seen in the midst of a host of angels.

Old collection.

### 31 *The Nativity.*

H. 3,60. — W. 2,00. — C. — Heads Nat. S.

In the middle of the stable, the Virgin, kneeling, is raising the cloth which covers the Infant Jesus, lying in a cradle and adored by the shepherds and angels. In the upper part, a host of angels. — Signed : A. BLOEMART Fe. 1612.

Napoleon Museum.

### 32 *Portrait of a man.*

H. 0,70. — W. 0,57. — C. — Bust Nat. S.

He wears a furred cap, a grey garment, and two silver medals fastened to his left arm. He holds before him a foot-stove, on the top of which is placed an earthen chafing dish, filled with coals; he has taken one with a small tongs and is approaching it to his mouth. — Signed, on the side of the foot-stove: *A. Bloemaert Fe.*

Collection of Louis-Philippe.

**BLOEMEN** or **BLOOM** (JOHAN or JULIUS-FRANZ VAN), called *Orizonte*, painter and engraver, born in Antwerp in 1656, died in Rome, in 1748, or 1749. — (Flemish School.)

The name of his master is unknown.

### 33 *Italian scene.*

H. 0,74. — W. 0,98. — C. — Heads 0,13.

In the fore ground, two men seated near a road, are speaking to a woman standing. Farther off, on the left, a man is lying in the shade of large trees, and before him, another man leaning on a stick. On the right, a fountain, where three young girls are coming to draw water. In the back ground, buildings and a vast plain.

Old collection.

### 34 *Italian scene.*

H. 0,73. — W. 0,99. — C. — Heads 0,10.

In the fore ground, a winding road, bordered on the left by a river, and on the right by large trees. A shepherd, seated on a rock, on the road side, is talking with a woman standing, who carries a bundle on her head. On the other side of the river, and near the trees, are two women seated, and a man standing, leaning on

a stick. In the back ground, at the foot of high mountains, a city and ruins of the Doric order.

Old collection.

### 35 *Italian scene.*

H. 0,99. — W. 1,37. — C. — Heads 0,14.

On a road which winds through large trees and rocks, a man and a woman seated, are talking to a shepherd, standing and leaning on a stick. On the other side of the road, a city with towers and battlements; factories on the water's edge, and high mountains in the horizon.

Old collection.

### 36 *Landscape.*

H. 0,98. — W. 1,33. — C. — Heads 0,15.

Shepherds, watching their flocks, are resting on the banks of a river, which divides the country into two parts. On the right, is seen a woman on horseback.

Old collection.

### 37 *Landscape.*

H. 0,72. — W. 0,96. — C. — Heads, 0,12.

On the left, three men, two seated on the ground and one standing, followed by two greyhounds, are resting on the side of a sinuous road, leading to a river. In the back ground, a city built against hills.

Collection of Louis XIV.

### 33 *Landscape.*

H. 0,72. — W. 0,96. — C. — Heads 0,12.

Three shepherds, in antique costume, are resting on the road side; two are lying down, one is standing.



Farther off, on the left, other shepherds are leading a flock near a torrent. In the back ground, on the summit of a mountain, buildings surrounded by trees.

Collection of Louis XIV.

**BOEHM** (HANS-SEBALD). — *See* BEHAM.

**BOL** (FERDINAND), *painter and engraver, born in Dordrecht about 1610, died at Amsterdam in 1681. — (Dutch School.)*

He was one of the best pupils of Rembrandt.

### 39 *A Philosopher in meditation.*

H. 1,45. — W. 1,37. — C. — Half length Nat. S.

An old man with white moustaches, and clothed in a robe of serge, under which is seen a red garment, is seated in an arm-chair; he is leaning on a cane and holds a letter. On a table covered with a cloth, a book, a skull, a guitar, a flute, a map of the world, a helmet and an embroidered scarf are placed before him.

Collection of Louis XVI.

### 40 *A young Dutch prince, in a chariot drawn by goats.*

H. 2,11. — W. 2,49. — C. — Heads Nat. S.

A young prince, wearing a green toque, embroidered with silver, and a doublet of the same color, with a chain and a medal of gold on his neck, is seated in a gilt chariot drawn by two goats; he is supported by a young page. A child with a toque and a red dress, placed in front of the chariot, holds the reins. Four genii accompany the chariot: one guides the goats, the others are playing on the tabour and triangle. — Signed: F BOL. 1654.

Old collection.



**41** *Portrait of a mathematician.*

H. 0,77. — W. 0,63. — C. — Bust Nat. S.

Three quarters. He is turned to the right, with a black cap on his head, and wears a black garment. He is leaning on a stone plinth, holding in his hand a sort of brass ruler, and pointing to a figure of geometry, traced in chalk on the wall, on the right.

Collection of Louis XV.

**42** *Portrait of a man.*

H. 1,18. — W. 0,99. — C. — Half length.

He is dressed in black, his head bare, seen nearly full face ; wears a white collar, has his right hand resting on his hip, and the left leaning on a stone balustrade, on which his hat is placed. Signed : F. Bol. 1659.

Napoleon Museum.

**BORCH.** — See TERBURG.

**BOTH** (JAN), called BOTH D'ITALIE, *painter and engraver,* born in Utrecht in 1610, died in 1650. — (Dutch School.)

Pupil of Abraham Bloemaert.

**43** *Landscape.*

H. 1,56. — W. 2,11. — C. — Heads 0,18.

A gentleman on horseback, and a lady on a mule, are coming down a road, bordered by trees and rocks, under the care of a guide, who is speaking to a peasant, seated on a mound on the road side. Farther off, on the left, a man is riding his horse over a wooden bridge, which

crosses a torrent. In the back ground, a valley and mountains, illuminated by the setting sun. — Signed : *J. Both.*

Collection of Louis XVI.

#### 44 *Landscape.*

H. 0,70. — W. 0,58. — C. — Heads 0,06.

In a hollow road, overlooked by rocks, two asses loaded, are led by a peasant. In the fore ground, another peasant is talking to a shepherd, near whom, a dog and two goats are lying. Mountains in the back ground. Sunset.

Napoleon Museum.

**BOUCK or BOUCLE (VAN).** *The date of his birth is unknown; died at the Hôtel-Dieu, in Paris, in 1673. — (Flemish School.)*

He was a pupil of Snyders, and painted animals particularly.

#### 45 *Valet watching game.*

H. 1,58. — W. 2,16. — C. — Nat. S.

On the right, a valet, seated, and holding a basket in which are bottles, is surrounded by dogs; before him, and placed on the ground, are a buck, a woodcock, a heron and other game.

Old collection.

**BOUDEWYNS (ANTON-FRANZ),** *painter and engraver.* — (Flemish School.)

Pupil of van der Meulen.

#### 46 *Fish market.*

H. 0,52. — W. 0,81. — W. — Heads 0,06.

On the borders of a canal of a town in Holland, fishermen are landing fish; farther off, market women

under sheds, and customers. On the canal, sail and rowboats; in the back ground a large church.

Old collection.

**BRAUWER, BRAWER, BRAUER, BROWER**  
and **BROUWER**, (ADRIAAN), *painter and engraver,*  
*born in Harlem in 1608, died at Antwerp in 1640. —*  
*(Dutch School.)*

Pupil of Franck Hals.

#### 47 *A tap room.*

H. 0,20. — W. 0,28. — W. — Heads 0,15.

A man, turning his back, seated on a washing tub upset, and resting his elbows on a table. Another, opposite to him, is lighting his pipe, with coals, placed in a chafing-dish, on the ground. Farther off, on the right, a man is kissing a woman, seated on a bench. In the back ground, against a chimney, a little girl, and two men standing and talking.

Old collection.

**BRECKELCAMP or BRECKLINCAMP** (QUIRIN  
VAN), *lived in 1660 and in 1668. — (Dutch School.)*

The name of his master is unknown.

#### 48 *A monk writing.*

H. 0,21. — W. 0,17. — W. — Figures half length.

Seated on a bench, near a small table, where an inkstand is placed, an old man with a white beard, clothed in coarse cloth, is writing in a large book, which he holds on his knees.

Old collection.

**BREDA** (JOHANN VAN), *born in Antwerp the 19th of March 1683, died in the same city the 19th of February 1750. — (Flemish School.)*

He imitated the style of Breughel de Velours and of Wouwerman.

#### 49 *A Camp.*

H. 0,21. — W. 0,25. — Cop. — Heads 0,06.

A body of troops, have erected their tents on each side of a road, near a village. In the fore ground, a trooper is holding a horse by the bridle; behind him, a white horse saddled, is eating out of a trough, at the foot of which, another horse is lying down.

Collection of Louis XVIII.

**BREEMBERG** (BARTOLOMEUS), *painter and engraver, born in Utrecht, in 1620, died in 1660 or 1663. — (Dutch School.)*

The name of his master is unknown.

#### 50 *Landscape. — The repose of the Holy Family.*

H. 0,27. — W. 0,35. — Cop. — Heads 0,09.

On the left, saint Joseph, seated on fragments of architecture, and leaning on a stone; near him, the Virgin, also seated, and holding the Infant Jesus, sleeping. On the right, in the back ground, shepherds pasturing their flocks, at the foot of the ruins.

Old collection.

#### 51 *Martyrdom of saint Stephen.*

H. 0,40. — W. 0,54. — Cop. — Heads 0,12.

Saint Stephen is stoned to death, near the walls of Rome, at the gate of saint Sebastian. In the center of the

painting, a man is trusting the young Saul, with the care of his clothes. On the left, standing on ruins, two men, of whom one is drawing his sword, and driving back with his foot, a young man, attempting to scale the ruins. Under them, three doctors of the law are conversing together.

Collection of Louis XIV.

## 52 *View of Campo-Vaccino in Rome.*

H. 0,54. — W. 0,74. — W. — Heads 0,09.

Near the ruins of the Colisæum, women are washing linen at a fountain, and a man watering his horse. In front, a man, leading a cow with a halter, is talking with an old man, and a shepherd holding a stick; farther off, on the left, another shepherd is watching his cattle at the foot of the ruins; on the right, a woman is walking near an ass. In the back ground, the mole of Adrian, now called the castle of Saint-Ange.

Old collection.

## 53 *View of Campo-Vaccino.*

H. 0,40. — W. 0,55. — Cop. — Heads 0,06.

Repetition of the preceding picture, with a few less figures.

Old collection.

## 54 *Ruins of ancient Rome.*

H. 0,26. — W. 0,34. — Cop. — Heads 0,05.

Before the remains of a temple of the Ionic order, peasants are driving their herds. Farther off, a cattle market, at the foot of a rotundo in ruins. Amongst the figures in the fore ground, a woman is seen nursing her child, whom another child is caressing.

Old collection.

**55 Landscape. — Ruins of ancient Rome.**

H. 0,43. — W. 0,56. — Cop. — Heads 0,09.

On the right, at the foot of a monument, decorated with a bas-relief representing a sacrifice, a woman is washing linen at a fountain; near her, two men, of whom one is holding a horse laden with packages, are talking together. On the left, farther off, the gate of the Farnese gardens, part of the remains of the palace of the Cesars, and animals. In the back ground the country of Rome.

Old collection.

**BRECKLIN CAMP. — See BRECKELEN CAMP.**

**BREUGHEL (PETER)**, called *LE VIEUX*, born in Breughel, village near Breda, according to some authors in 1510, and more probably according to others, in 1530, died in Brussels about 1600. — (Flemish School.)

Pupil of Pieter Koeck d'Alost and of Hieronymus Kock.

**56 Village scene.**

H. 0,12. — W. 0,17. — W. — Heads 0,025.

On a road near the banks of a river, two country-women and a peasant are seated on the ground, with bundles near them. They are talking to a man, driving a cart drawn by a white horse, and leaning on a stick. On the right, boats are fastened to the shore. In the back ground, a wooden bridge on the river, and, on the left, several personages standing before an inn.

Old collection.

**57 Dancing in the country.**

H. 0,12. — W. 0,17. — W. — Heads 0,03.

Peasants are dancing in the middle of a large street in a village, and in front of an inn. On the left, other



peasants, standing near a pond, and a man, watering a white horse. In the fore ground, a woman seated, with her child; near her, two men and another woman standing.

Old collection.

**BREUGHEL** (JOHANN), called DE VELOURS, born in Brussels in 1569, according to Resta, and, according to other authors in 1575 or in 1589; died in 1625, or in 1642 according to Felibien. — (Flemish School.)

Pupil of Peter Koeck d'Alost and of Goe Kindt.

## 58 *The terrestrial Paradise.*

H. 0,46. — W. 0,67 — Cop.

In the fore ground, animals, in the shade of large trees. On the left, a horse, a lion, a tiger; in the center, a peacock; on the right, a wolf. In the back ground, on the left, God the Father, Adam and Eve; on the right, aquatic birds on a river.

Napoleon Museum.

## 59 *The air.*

H. 0,45. — W. 0,65. — Cop. — Heads 0,15.

Urania, seated on clouds hovering over an immense valley, holds in one hand a celestial globe, and in the other, a white parrot. Near her, the Genius of Astronomy is observing with a telescope, the cars of Apollo and Diana, driven through the Heavens. Several small genii of the air, are pursuing birds. On the right, in the fore ground, other genii are near optical instruments. On the ground, and on the trees, birds of every kind. — Signed, on one of the instruments: BRVEGHEL, 1621.

Napoleon Museum.

60 *The battle of Arbelles.*

H. 0,86. — W. 1,35. — W. — Heads 0,12.

The battle takes place in an immense valley, bounded on the right by high woodland mountains, and on the side of a hill, with large trees. The number of figures, which the painter has introduced in this composition, is incalculable. On the right, are seen the family of Darius made prisoners, and the wife of the King, kneeling to Alexander, surrounded by soldiers.

Old collection.

61 *Landscape. — Vertumnus and Pomona.*

H. 0,49. — W. 0,64. — W. — Heads 0,12.

In the center of the composition, Pomona, a sickle in her hand, and seated at the foot of a tree, loaded with fruit, appears to be listening to the complaints of Vertumnus, who has taken the form of an old woman. On the left, in the fore ground, fruits of all kinds, are lying on the ground; farther off, gardens and a palace. On the right, a cart, and, beyond it, a canal, on the banks of which is built a rustic habitation. In the back ground on an eminence, a windmill; in the horizon, a steeple.

Given in 1850 by M<sup>r</sup> Pierret.62 *View of Tivoli.*

Round shape. — Diameter 0,21. — Cop. — Heads 0,03.

In the fore ground, horsemen having just crossed a large bridge, and near which is built, on a rock, the temple of the Sibyl; farther off, men, bathing their horses.

Napoleon Museum.

63 *Landscape.*

H. 0,14. — W. 0,20. — Cop. — Heads 0,025.

A boat, carrying several richly clad personages, is landing on a shore where valets, horses and a carriage

are waiting. Farther off, other boats fastened near the shore, and in the back ground, the entrance of a village.

Old collection.

## 64 *Landscape.*

H. 0,13. — W. 0,19. — Cop. — Heads 0,025.

On a road passing before a mill, two horsemen are meeting a chariot, drawn by three horses ; farther off, a shepherd driving a herd of cattle. In the back ground, a church in ruins.

Old collection.

**BRIL** (MATTHAUS), *born in Antwerp, in 1550, died at Rome in 1584.* — (Flemish School.)

The name of his master is unknown.

## 65 *Landscape. — The Deer hunt.*

H. 1,05. — W. 1,36. — C. — Heads 0,15.

In the midst of a forest, hunters and a woman on horseback, are pursuing the deer, at bay. In the back ground, on the right, a man, leading a caparisoned mule, and laden with packages. On the other side, a vast meadow, and mountains in the horizon.

Old collection.

## 66 *Landscape. — The stag hunt.*

H. 1,05. — W. 1,35. — C. — Heads 0,15.

On the left, a horseman, and other huntsmen on foot, are coming down a steep pathway, with their dogs, and are pursuing a stag, which is rushing towards a pond, at the foot of a hill. On the right, rabbits are seen.

Old collection.

**BRIL (PAUL)**, *painter and engraver, born in Antwerp in 1554, died at Rome, in 1626. — (Flemish School.)*

Pupil of Daniel Wortelmans, or rather of Damien Oortelman.

**67 Landscape. — Duck shooting.**

H. 1,04. — W. 1,47. — C. — Heads 0,15.

On the right, behind a large tree, two sportsmen on the catch, are watching ducks, on the borders of a pond, situated in the center of a thick forest. On the other side of the pond, oxen and cows.

Old collection.

**68 Landscape. — Diana and her nymphs.**

H. 1,04. — W. 1,47. — C. — Heads, 0,15.

In the fore ground, a river shaded by large trees, and crossed by a wooden bridge. Diana, a quiver on her back, a bow in her hand, crosses the bridge followed by two of her nymphs. Farther off, other nymphs leading the dogs.

Old collection.

**69 Landscape. — Fishermen.**

H. 0,46. — W. 0,71. — C. — Heads 0,07.

On the right, on the banks of a river, winding between two hills covered with trees, a fisherman standing, holds his net on his shoulder; another man is seated on the ground. Farther off, two men are pushing a boat through aquatic plants. On the left, rocks, trees, a dog and rabbits are seen. In the back ground, a cascade, which

is falling from high mountains into a river, crossed by a wooden bridge. — Signed : PA. BRILLI, 1624.

Collection of Louis XIV.

## 70 *Landscape. — Pan and Syrinx.*

H. 0,38. — W. 0,60. — Cop. — Heads 0,06.

On the left, the nymph Syrinx, pursued by the god Pan, is rushing into the river Ladon, in Arcadia, where she is metamorphosed into a reed. Farther off, on the right, a nymph, bathing at the foot of a mass of rocks, and fauns standing near those rocks, which form a sort of grotto.

Collection of Louis XIV.

## 71 *Landscape.*

H. 0,70. — W. 1,01. — C. — Heads 0,12.

In the fore ground, on the left, near a rustic habitation, a woman is milking a cow. On the right, a shepherd, goats and ducks. Farther off, a river, flowing between rocks, from which is falling a cascade. Cattle are coming to the river. — This painting is signed : PAOL BRILLI 1620.

Napoleon Museum.

## 72 *Landscape.*

H. 0,46. — W. 0,75. — W. — Heads 0,07.

Cows are seen coming out of a stable, and going towards a small wooden bridge, leading to a road on the left. At the end of this road, a house with a door, opening on the country. In the fore ground, and in the center of the painting, a man, a stick in his hand, guiding the animals as they come out. On the right, two women are washing linen in a tub; another is drawing water from a well. On the left, three ducks are seen.

Old collection.

73 *Landscape.*

H. 0,97. — W. 1,44. — C. — Heads 0,10.

On a road, which passes before a villa, situated on a hill, shepherds are leading flocks of goats and sheep; ducks are dabbling in a pond. On the left, beyond the road, on an eminence, ruins, surrounded by trees, and a valley, bounded by mountains. — Signed : P. BRIL P. 1617.

Old collection.

74 *Landscape. — Saint Jerome in prayer.*

H. 0,87. — W. 1,15. — C. — Heads 0,12.

On the left, in the middle of a defile, formed by immense rocks, saint Jerome is kneeling in his hut, before a crucifix; his lion is near him. Farther off, two men, of whom one is riding an ass, are coming down from the rocks. On the right, two shepherds, goats and sheep. — Signed : P. BRIL 1609.

Old collection.

**BROUWER or BROWER.** — See BRAUWER.

**CEULEN or KEULEN** (CORNELIS-JANSON VAN). *The year of his birth is unknown, and Nagler fixes that of his death in 1656. A painting by him is known to be dated 1647. — (Dutch School.)*

The name of his master is unknown.

75 *Portrait of a man.*

H. 1,10. — W. 0,90. — C. — Half length, Nat. S.

He wears moustaches, a beard on his chin, and his hair is parted in the middle. He has a black garment



and a mantle of the same colour, cuffs, and a small turned down white collar.

Collection of Louis XVIII.

**CHAMPAIGNE** (PHILIPPE DE), *born in Brussels in 1602, died in Paris the 12th of August 1674, and was buried at Saint-Gervais.* — (Flemish School.)

Pupil of Bouillon, of Michel Bourdeaux, of Fouquière and of l'Allemand.

## 76 *The repast at the house of Simon the Pharisee.*

H. 2,92. — W. 3,99. — C. — Nat. S.

The table of the banquet is laid at the end of a large hall, terminated by a portico, composed of two columns, placed between two pilasters of the Ionic order. The guests of Simon are lying on couches, placed round the table. On the left, Magdalen prostrate, is wiping with her hair the feet of Christ, whose sandals are on the ground, and who is pointing out the repenting sinner to Simon, lying opposite to him. In front, and in the center of the picture, a large brass vase, where perfumes are burning, placed on a stool, also of metal, and born by feet in the shape of claws.

Napoleon Museum.

## 77 *Jesus Christ celebrating the Passover with his disciples.*

H. 1,58. — W. 2,33. — C. — Heads small S.

In the center of the painting, Christ, seated at a table, surrounded by his twelve disciples, of whom three are standing, is raising his eyes towards Heaven, and holds the bread which he is going to consecrate. On the table is seen a small vase with two handles; another much larger, in the shape of a jug, is placed on the ground, in the fore ground.

Napoleon Museum.

78 *Christ on the cross.*

H. 1,46. — W. 0,80. — C. — Half S.

In the back ground are seen the city and ramparts of Jerusalem.

Old collection.

79 *Christ in his winding sheet.*

H. 0,68. — W. 1,97. — C. — Heads Nat. S.

Below the head of Christ, on the left, the crown of thorns. On the edge of the stone which supports the body, almost entirely naked, is incised : *Quicumque baptizati sumus in Christo Jesu, in morte ipsius baptizati sumus. Consepulti enim sumus cum illo per baptismum in mortem. Romanor. 6. v. 3 and 4.*

Napoleon Museum.

80 *Apparition of saint Gervase and saint Protase to Saint Ambrose, bishop of Milan.*

H. 3,60. — W. 6,81. — C. — Larger than life.

Saint Ambrose, kneeling, is contemplating the luminous apparition of two martyrs, brought to him by saint Paul. Under the clouds which bear them, are seen fasces of lictors, a bow, a quiver full of arrows, a trumpet, an oar, green wreaths, and a vase full of gold pieces. On the right, behind saint Ambrose, two candelabras, and the episcopal seat, under a canopy of red velvet. In the back ground, behind a balustrade, the Milanese, in crowds, are witnessing the miracle, in the basilic of Saint-Felix-and-Saint-Nabor. It is night, a few lamps light dimly the church, and the moon, which is seen through the windows, shines with a bright light.

Old collection

# 81 *Removal of the bodies of saint Gervase and saint Protase.*

H. 3,60. — W. 6,81. — C. — Heads larger than life.

After having been disinterred, by the orders of saint Ambrose, bishop of Milan, the bodies of the two saints, lying on a bed, are transported in procession by prelates, to the basilic Fausta. In the fore ground, on the left, a man possessed with an evil spirit, thrown down and held by two men, one of whom is showing him the martyrs; near them, a man kneeling, his hands joined, and his arms extended towards the two saints. On the right, a man prostrate.

Old collection.

# 82 *The apostle saint Philip.*

H. 1,17. — W. 0,89. — C. — Half length Nat. S.

The saint carries on his left arm a cross, the instrument of his martyrdom, and raises his eyes towards Heaven, which he appears to be imploring.

Napoleon Museum.

# 83 *Portraits of Mother Catherine-Agnes Arnauld, and of sister Catherine de Sainte Suzanne, daughter of Philippe de Champaigne.*

H. 1,65. — W. 2,29. — C. — Heads Nat. S.

Sister Sainte Suzanne is seated in a straw arm chair, her hands joined, a box of relics open on her knees, her feet on a stool covered with a cushion. On the right, near her, a prayer book on a straw chair; behind the stool, Mother Agnes kneeling, is praying, her hands joined, and illuminated by celestial rays; behind the head of sister Sainte Suzanne, a wooden cross is hanging on the wall of the cell. On the painting is written the following inscription :

CHRISTO VNI MEDICO  
 ANIMARVM ET CORPORVM.  
 SOROR CATHARINA SVSANNA DE  
 CHAMPAIGNE POST FEBREM. 14. MENSI  
 VM CONTVMACIA ET MAGNITVDINE  
 SYMPTOMATVM MEDICIS FORMIDATAM,  
 INTERCEPTO MOTV DIMIDII FERE' COR  
 PORIS, NATVRA IAM FATISCENTE MEDICIS  
 CEDENTIBVS, IVNCTIS CVM MATRE  
 CATHARINA AGNETÈ PRECIBVS PVNCTO.  
 TEMPORIS PERFECTAM SANITATEM  
 CONSECVTA SE ITERVM OFFERT.  
 PHILIPPVS DE CHAMPAIGNE HANC  
 IMAGINEM TANTI MIRACVLI, ET  
 LÆTITIÆ SVÆ TESTEM  
 APPOSVIT  
 A° 1662

Old collection.

## 84 *Landscape.*

H. 2,20. — W. 3,26. — C. — Heads 0,40.

On the right, a mass of rocks, from which is falling in cascades a torrent, which afterwards flows into a pond. Between the pond and the rocks, a monk is kneeling in adoration, before a rustic altar. On the left, and on the other side of a wooden bridge, thrown across the torrent, Mary, niece of saint Abraham, hermit, is receiving in her cell the visit of a recluse.

Old collection.

## 85 *Landscape.*

H. 2,20. — W. 3,36. — C. — Heads 0,40.

In the fore ground, on the left, a torrent, across which are thrown two planks, fixed by stakes. Near the bridge, two men are carrying a woman, lying on a litter. Farther on the left, a grotto surrounded by large trees, in the midst of which the penitent Mary, kneeling, her hands joined, is praying to Heaven, for a

sick person, kneeling before her, and supported by a man. In the back ground, a road leading to buildings, situated on the borders of a lake, bounded on the horizon by high mountains.

Old collection.

## 86 *Louis XIII crowned by Victory.*

H. 2,26. — W. 1,76. — C. — Heads Nat. S.

Louis XIII standing, wearing a cuirass, cuishes, armlets and a white scarf, covering the ribbon of the order of the Holy Ghost, has the right hand resting on his hip, and leans with the left on a cane. His helmet and his gauntlets are on a table, covered with a red cloth, and placed in front of a curtain of the same colour. Victory, flying, and holding a palm branch in the left hand, places on his head, a wreath of laurels. In the back ground, the city and the mole of La Rochelle. — On the left, on the ground, is seen the following inscription :

.... AVXILIO SOCIOS, QVI FORTIBVS ARMIS  
.... DFNDIT, LÆSAQÆ IVRA DEI.

Old collection.

## 87 *Full length portrait of Armand-Jean du Plessis, duc de Richelieu, Cardinal and Minister of State, born in 1515, died in 1642.*

H. 2,22. — W. 1,55. — C. — Head Nat. S.

He is standing, in the costume of a cardinal, his head covered with a red calotte, and wearing the ribbon of the order of the Holy Ghost; he is holding his cap in his right hand. In the back ground, a curtain with large figures.

Old collection.



88 *Portrait of Robert Arnaud d'Andilly.*

H. 0,91. — W. 0,72. — C. — Bust. Nat. S.

He is seen nearly full face, his head bare, wrapped in a mantle, and his right hand resting on the railing of the window; under this railing is written : PH<sup>te</sup>. CHAMPAIGNE. F. A° 1650.

Napoleon Museum.

89 *Portrait of Philippe de Champaigne.*

H. 1,19. — W. 0,91. — C. — Bust Nat. S.

He is standing, seen three quarters, his head bare, wrapped in a black mantle, leaning on a mound, his right hand resting on his breast. He holds in the left hand, a scroll, on which is the date of 1668. Behind him, a cluster of trees; in the back ground, on the left, a landscape and the city of Brussels : Sainte Gudule and the front of the Town-House are also seen.

Old collection.

90 *Portrait of a man.*

H. 0,88. — W. 0,68. — C. — Bust Nat. S.

Three quarters. He is turned to the left and his head is bare. He is dressed in black, with plaited cuffs, and a small white collar. He is turning over the leaves of a volume of Seneca, placed on four other volumes, which he uses as a desk; those books are placed on a sort of stone wall, decorated with ovolos, on which is written the date A° 1648.

Collection of Louis XVIII.

91 *Portrait of a young girl.*

H. 1,23. — W. 0,89. — C. — Nat. S.

She wears a cap and white apron, trimmed with lace, cuffs, a collar, a grey dress with slashed sleeves, accor-



ding to the fashion adopted under Louis XIII, and holds on her finger a falcon. In the back ground, curtains and a table, covered with red velvet. — On the right, on the lower part of the painting is written: AGE 5 YEARS, 3 MONTHS.

Old collection.

## 92 *Portrait of a young girl five or six years old.*

H. 0,69. — W. 0,56. — Oval shape. — C. —  
Half length Nat. S.

She is seen full face, and her hands joined; wears a veil on her head, a white dress, and a blue mantle.

Old collection.

## 93 *Portrait of a woman.*

H. 0,61. — W. 0,51. — C. — Bust Nat. S.

Three quarters. She is turned to the left, wears a brown dress, a black veil on her head, and a ribbon of the same colour round her neck.

Collection of Charles X.

## 94 *Portraits of François Mansard and of Claude Perrault, architects.*

H. 0,85. — W. 1,12. — C. — Bust Nat. S.

Mansard is on the left, his head bare, with a black mantle, and Perrault on the right, also bareheaded, with a white collar, a grey coat and a mantle of the same colour, are both leaning on a stone plinth. Perrault is pointing to a monument, in front of which, is seen the statue of a woman, holding a crown. On the plinth is written the names of those two personages: on the left, *Mansard*; on the right, A° 1656, *Perrault*.

Collection of Louis-Philippe.

95 *Education of Achilles. — Archery.*

H. 1,00. — W. 3,57. — C. — Heads 0,60.

On the left, the young Achilles, accompanied by the centaur Chiron, is preparing to shoot at a target, placed on a wall, at the other extremity of the painting. Near Achilles, are youths holding javelins, and near the mark, behind a barrier, several spectators.

Old collection.

96 *Education of Achilles. — Chariot races.*

H. 1,00. — W. 3,57. — C. — Heads 0,60.

The young Achilles is driving a chariot, drawn by four white horses. Before him, on the right, the centaur Chiron, a quiver on his shoulder, a crown in one hand, and a palm branch in the other. In the back ground a barrier and spectators.

Old collection.

**CRAESBEKE** or **GRAESBEEK** (JOOST VAN), *born in Brussels in 1608, died at Antwerp in 1641. — (Dutch School.)*

Pupil of Brauwer.

97 *Craesbeke painting a portrait.*

H. 0,85. — W. 1,02. — W. — Heads 0,45.

A man, with a broad brimmed hat, is seated close to a table covered with a cloth, on which he is resting his right arm. He holds in his right hand a brush, and in his left a little dog. A young man standing, his hat under his arm, is leaning on the back of the chair of the model, and is looking at the portrait. Farther on the right, a young page, his head uncovered, carries a sword too large for his size, which is probably the one the model has taken off. Craesbeke, seated before his easel, turns his head, and looks at a glass of wine, offered to him by an attendant, placed behind the table. Quite on the left,

a man standing, is singing and accompanying himself with a guitar. In the back ground, a servant enters, bringing a cup on a plate. A picture representing grotesque figures, and a bed with large curtains; in the fore ground and in the center of the picture, a small stool with a pipe and tobacco lying on it, are the only furniture in the room.

Collection of Louis XVI.

**CRAEYER.** — *See* CRAYER.

**CRANACH** or **KRANACH** LE VIEUX, called LUCAS SUNDER), *painter and engraver, born in Cranach, in the diocess of Bamberg (in Franconia), in 1472; died at Weimar, in 1553, at the age of 84. — (German School.)*

He is supposed to have been the pupil of his father.

98 *Venus in a landscape.*

H. 0,38. — W. 0,26. — W. — Heads 0,31.

Venus is standing naked, a red toque on her head, and is holding a light gauze scarf. She wears a necklace of gold, ornamented with pearls and precious stones. Behind her, on the left, trees are seen; in the back ground, on the right, a high mountain, on which a city is built; below, another city with fortifications, a church and high steeples, which are reflected in a lake. On the ground, on the right, is seen a sort of winged dragon, holding a ring, the artist's mark; and the date of 1529.

Napoleon Museum.

99 *Portrait of Jean Frederic III, Duke and Elector of Saxony, surnamed the Magnanimous, born in 1503, died in 1554.*

H. 0,13. — W. 0,14. — W. — Bust.

His head is covered with a black toque, his beard and moustaches almost white, and he wears a robe trimmed

with fur. On the left, the winged dragon, mark of the artist, and the date of 1532. On the right, on the upper part of the painting, is written in german characters : *Friderich der Drit churfürst und herzog zu Sachessen.*

Napoleon Museum.

## 100 *Portrait of a man.*

H. 0,51. — W. 0,37. — W. — Bust small S.

His hands are joined. He wears a beard and moustaches and a black toque, ornamented with feathers of the same colour, and jewels. A gold chain, twisted four times round his neck, is fastened by a sort of dolphin, holding in its mouth a ball of chased gold. The linen which covers the upper part of his breast, is crossed by three horizontal bands of red silk, on which are embroidered in beads, this sign S, without doubt the initial of his name. His doublet, formed with alternate bands of satin and of black velvet, is covered with a robe of the same texture, and trimmed with fur. On the left, above his shoulder, is seen the winged dragon, mark of the artist, and the date 1531.

Napoleon Museum.

**CRAYER, KRAYER or CRAEYER** (GASPARD DE), *born in Antwerp in 1582 or 1585, died in Ghent the 27th of January 1669.* — (Flemish School.)

Pupil of Raphaël Coxcie.

## 101 *The Virgin and the Infant Jesus adored by numerous saints.*

H. 3,89. — W. 2,73. — C. — Nat. S.

The Virgin, seated on an elevated throne, in front of a niche, holds on her knees the Infant Jesus, who is receiving a basket of roses from saint Dorothea. Behind

her saint Barbe, and her tower. At the foot of the throne, on the right, saint Magdalen de Ruzzi, carmelite ; on the steps, saint Austin kneeling, offering a burning heart. In the center, an angel carrying his crosier. On the left, saint Antony, holding a rosary and a cross ; finally, saint Stephen, a palm in his hand.

Old collection.

### 102 *Saint Austin in ecstasy.*

H. 2,90. — W. 1,95. — C. — Heads Nat. S.

Saint Austin in his episcopal costume, kneeling, and supported by two angels, is receiving the celestial rays, passing through clouds, on which three angels are born. On the right, a young deacon is holding the mitre of the bishop, and an angel his crosier. On the left, Religion, standing, wearing a cope, with the keys, the cross, the tiara ; and the Holy Ghost, hovering over his head, is pointing to the saint. Before Religion, a child naked, carrying a book and a branch of an olive tree, is leaning on a marble escutcheon, where are painted volumes on the sides of which is written : OPERA SANCTI AVGVSTINI.

Collection of Louis XVI.

### 103 *Equestrian portrait of Ferdinand, Infant of Spain, Archduke of Austria, Governor of the Netherlands, surnamed le Cardinal-Infant, born in 1609, died in 1641.*

H. 3,02. — W. 2,43. — C. — Heads Nat. S.

His head is bare, he wears an armor, on which a red scarf is placed crosswise, and leans on a staff of command. He is riding a bay horse, with a very small head ; the saddle is red. Landscape.

Collection of Louis-Philippe.



**CUYP or KUYP** (AALBERT), *painter and engraver, born in Dordrecht in 1605. The date of his death is uncertain, but it is known by his name being inscribed in the city register, that he was still living in 1672.*—(Dutch School).

Pupil of Jakob-Gerritz Cuyp.

#### 104 *Landscape.*

H. 1,71 — W. 2,29. — C. — Heads 0,60.

On the left, a shepherd seated, is playing on the pipe, and watching six cows, of which three are lying down. Two children, standing near him, are listening to him, and patting his dog. In the back ground, on the same side, beyond a river; a town, a steeple, and two mills are seen. On the right, on a height, are sheep, led by a shepherd and two children. — Signed : *A. Cuyp.*

Collection of Louis XVI.

#### 105 *A riding party.*

H. 1,19. — W. 1,52. — C. — Heads 0,55.

A horseman, dressed in red, is riding a dapple grey horse; an attendant, a cimeter at his side, in a respectful attitude, holds with one hand, the bridle of his horse, and with the other the stirrup, to which the horseman is pointing with his whip. On the left, behind the principal personage, another horseman dressed in black, riding a bay horse, has just come out of a low and arched gate. On the right, in the fore ground, two dogs, of which one is lying down. In the back ground, hills, two shepherds near a house, and watching a flock of sheep.

Collection of Louis XIV.

#### 106 *The riding party.*

H. 1,17. — W. 1,82. — C. — Heads 0,55.

A horseman, dressed in blue velvet, a sort of white turban on his head, riding a dapple grey horse, is pass-



ing in front of a wood, accompanied by two personages of inferior rank, also on horseback. The one who is in front, turns back to speak to him; the other, who is behind, is receiving a partridge from a game-keeper, followed by two dogs. On the right, the country; three cows lying down, and one standing; in the back ground, are seen high hills, towers in ruins, and buildings, before which are a few horses and figures.

Collection of Louis XVI.

### 107 *Portraits of children.*

H. 1,24. — W. 1,00. — C. — Heads Nat. S.

A young girl, her head bare, dressed in yellow, seated, and holding a crook, is feeding with leaves a goat, held by a young boy, kneeling, and who wears a broad brimmed hat.

Old collection.

### 108 *Portrait of a man.*

H. 0,78. — W. 0,65. — W. — Bust Nat. S.

He wears a black toque with a white feather, a white neckcloth, and a coat of purple velvet; he holds a partridge and a gun.

Collection of Louis XVIII.

### 109 *Sea piece.*

H. 1,08. — W. 1,48. — C. — Heads 0,10.

Three sail boats are beaten about in a stormy sea. On the left, a skiff, manned by three rowers; farther off, on the right, a house built on stakes, and near which the masts of other vessels are seen. Flashes of lightning are seen in the Heavens.

Old collection.

**DAEL** (JEAN-FRANÇOIS VAN), *born in Antwerp the 27th of May 1764, knight of the Legion of Honour in 1825, died in Paris the 20th of March 1840.* — (Flemish School.)

The name of his master is not known.

**110** *Flowers in an agate vase, placed on a marble table.*

H. 0,82. — W. 0,63 — C.

Hollyhocks, yellow roses, tulips, peonies, carnations, etc., compose this bouquet. Roses and primroses are scattered at the foot of the vase. — Signed : VAN DAEL 1816.

Collection of Louis XVIII.

**111** *Fruits lying on a marble table.*

H. 0,82. — W. 0,62. — C.

Black and white grapes, peaches, plums, apricots and two pine-apples. Signed : VAN DAEL 1819.

Collection of Louis XVIII.

**112** *Flowers in an agate vase, placed on a marble table.*

H. 1,16. — W. 0,88. — C.

Roses, peonies, tulips, hollyhocks, yellow roses, etc., a pine-apple is placed at the foot of the vase. — Signed : VAN DAEL 1823.

Collection of Charles X.

**DEKKER** or **DECKER** (CONRAD or COENRAET), *painter and engraver, lived in the middle of the XVII<sup>th</sup> century.* — (Dutch School.)

There is no information of this artist, who imitated the style of J. Ruisdael

113 *Landscape.*

H. 0,67. — W. 0,82. — C. — Heads 0,05.

On the left, in front of a cottage, shaded by large trees, and built near a river, a woman is washing linen; near her, a young girl standing, is carrying a basket. On the right, farther off, a peasant, a woman leading a child by the hand, and two fishermen, near the water.

Old collection.

114 *Landscape.*

H. 0,52. — W. 0,67. — W. — Heads 0,05.

Two cottages on the banks of a river, on which is passing a boat, carrying a man, a woman and two young girls. On the left, in the shade of a large tree, another young girl, and a man seated; near them, is a dog. — The figures are by Honoré Fragonard.

Old collection.

**DELEN** or **DEELEN** (DIRCK VAN), born in Alkmaar in 1607 according to certain biographers, and in Heusden according to others, who have erroneously fixed the date of his birth in 1625, and even in 1635. The year of his death is unknown; it is however certain, by the dates of several of his paintings, that he lived after 1651. — (Flemish School.)

Pupil of Frans Hals.

115 *The players at foot-ball.*

H. 0,32. — W. 0,54. — W. — Heads 0,09.

In a court, surrounded by edifices of the Doric order, and communicating by two arcades with a yard, which leads to a garden, men are playing at foot ball. In the fore ground, on a peristyle higher than the court, a guard standing, holding a halberd, and three personages, of whom two are seated, are looking at the players. In

the center of the painting, and in front, a nobleman, a lady and two dogs. On each side of the peristyle, a portico of the palace; under the one on the right, a woman standing. — Signed on the pedestal of a column on the left : *Dirck van Delen*, 1628.

Old collection.

**DENIS** (SIMON-JOSEPH-ALEXANDRE-CLÉMENT), *born in Antwerp the 13th of April 1755, died at Naples the 1st of January 1813.* — (Flemish School.)

Pupil of H. J. Antonissen.

#### 116 *Landscape. — View of Arpino.*

H. 2,12. — W. 1,61. — C. — Heads 0,13.

In front of the painting, two bulls, menacing each other with their horns. Farther off, a shepherd standing, leaning against a tree, is playing on the pipe, and watching his cattle.

Old collection.

**DENNER** (BALTHASAR), *born in Hamburg, the 15th of November 1685, died in the same city, the 14th of April 1747.* — (German School.)

He studied drawing with a professor in Altona, and painting in Dantzig.

#### 117 *Portrait of a woman.*

H. 0,38. — W. 0,31. — Cop. — Nat. S.

She appears to be about sixty years old; and wears on her head a white veil, covered with a blue silk drapery. — Signed : *Denner fec. 1724. London.*

Bought the 24th of May 1852.

**DIEPENBEEK** (ABRAHAM VAN), *born in Bois-le-Duc, in 1620, according to d'Argenville; in 1607 according to Füessly, died in Antwerp in 1675. — (Flemish School.)*

Pupil of Rubens.

**418** *Clelia crossing the Tiber, and carrying away her companions with her.*

H. 1,15. — W. 1,45. — C. — Heads 0,50.

Clelia, riding a white horse, with one of her companions behind her, is already crossing the river. Other young girls, despoiled of their garments, are getting in the water, or trying to mount on horseback. On the left, the Tiber, under the form of an old man, seated, holding an urn, and leaning on a stone, on which is sculptured in bas-relief, Romulus and Remus, suckled by the wolf. In the back ground, on the right, on rocks, the soldiers of Porsenna, pursuing the Roman women, and preparing to cast javelins at them.

**419** *Portraits of a man and a woman.*

H. 1,70. — W. 2,36. — C. — Nat. S.

A woman, clothed in satin, is seated at the foot of a tree, playing on a guitar. Cupid, an arrow in his hand, resting on one knee, is pulling towards her, a young man dressed as a shepherd, and holding a toque. Behind him a ram, two sheep and a goat. Landscape.

Old collection.

**DIETERICH, DIETRICH** or **DIETRICY** (CHRISTIAN-WILHELM-ERNST), *painter and engraver, born in Weimar the 30th of October 1712, died in Dresden in 1774. — (German School.)*

Pupil of his father, and of Alexandre Thiecle.



120 *The woman taken in adultery.*

H. 1,09. — W. 0,87. — C. — Heads. 0,35.

Jesus Christ is speaking to the Pharisees, who surround him. Standing before him, is the woman taken in adultery. Ground of architecture; tribunes between the columns of the temple. — Signed: *Dietrix Pinx.* 1753.

Collection of Louis-Philippe.

**DOV** or **DOU** (GERARD), born in Leyden in 1598, died in 1674, or in 1680 according to other authors. — (Dutch School.)

Pupil of Peter Konwvoorn and of Rembrandt.

121 *The dropsical woman.*

H. 0,83. — W. 0,67. — W. — Heads 0,32.

In a large arched hall, seen through a raised curtain of tapestry, an old woman, her eyes lifted to Heaven, is seated in an arm chair, before a window. Her daughter, in tears, is at her knees, and holding her hand, while a servant is offering to the invalid, a spoonful of medicine. The doctor, standing, considers with attention the contents of the phial, which he is bringing to the light. On the left, a large book is placed on a desk near the window, and on the other side, a costly decanter is cooling in a marble basin. — Signed, on the edge of the book: 1663. G. DOV. + OVT. 65 JAER.

Napoleon Museum.

122 *Silver ewer.*

H. 0,98. — W. 0,81. — W.

The ewer and the silver dish, richly ornamented, are placed in a niche cut in a wall. — Signed: G. dov, in red on the edge of the napkin. This picture is on the lid of an ebony box, which contained the painting of the *Dropsical woman*.



123 *The village grocer.*

H. 0,38. — W. 0,28. — Arched at the top. —  
W. — Figures half length.

On the right, the grocer is standing, a table before her, and holding scales. On the other side of the table, an old woman seated, is counting money; behind her, a young servant girl, her arm passing through the handle of a wooden pail, placed on the table, is talking to the grocer. In the back ground, a boy is carrying a vase with care. This composition is inserted in a window. On its edge, vegetables and an earthen bottle. Higher up, a willow basket, containing eggs, hanging on the wall. Among the objects placed behind the grocer, are seen a pot with the letters RFVS, a small mortar, with the date of 1647, and a slate with the signature G. dov.

Napoleon Museum.

124 *The trumpeter.*

H. 0,38. — W. 0,29. — W. — Figures half length.

A young man, seen half length, richly clad, a toque with feathers on his head, is blowing the trumpet, before a window arched at the top, and half closed by a blue curtain with silver figures, raised so as to allow the interior of the apartment to be seen. On the railing of the window, an ewer in a basin, and a rich carpet, which falling outside, conceals part of a bas-relief, representing children playing with a goat, carved on the wall. In the back ground, two men and two women seated at table, and a servant girl behind them. — Signe G. Dov.

Collection of Louis XVI.

125 *The Dutch cook.*

H. 0,35. — W. 0,27. — W. — Figures half length.

On the edge of a window, a lantern, a skimmer and carrots. On the other side of the window, a cook is seen

half length, pouring water out of a jug, in a hollow dish placed on a table, where are seen a cabbage, a candlestick, a kettle and a basket. A cage is hanging from the ceiling; on the left, a window with glass panes.

Collection of Louis XVI.

## 126 *A woman hanging a chicken to a window.*

H. 0,27. — W. 0,20. — W. — Figures half length.

A woman seen half length, her left hand resting on a large brass vase with a handle, and the edges ornamented with figures, is hanging a chicken to a nail, driven in the embrasure of an arched window. On the right, on the railing, a large kettle upset, a candlestick, and above, a cage hanging. In the back ground, two raised curtains. — Signed on the window: G. Dov. 1650.

Collection of Louis XVI.

## 127 *The gold weigher.*

H. 0,27. — W. 0,22. — W. — Figures half length.

An old man, seated before a table on which is a casket, is weighing pieces of gold in a small scale. Bags of money are placed on a sheet of parchment, from which hangs a large seal of red sealing wax, representing a horseman. — Signed on the unrolled parchment: G. Dov 1664.

Old collection.

## 128 *The tooth drawer.*

H. 0,32. — W. 0,25. — W. — Heads 0,18.

A doctor is engaged in drawing the tooth of a peasant, seated in an arm chair. In front, on the ground, a basket with eggs, a straw hat and a stick.

Collection of Louis XIV.

129 *Reading the Bible.*

H. 0,50. — W. 0,40. — W. — Heads 0,25.

An old woman with spectacles, seated on a chair, before an open window, is reading the Bible to an old man, sitting opposite her, and holding a stick in his right hand. The foot of the old man is resting on the bar of a stool, covered with a towel, on which is a dish full of fish. On the right, on the ground, a brass vase, a spinning wheel and onions; farther off, in the upper part of a cupboard, a crucifix. In the back ground, a ladder and a cask. A cage is hanging from the ceiling, and a drapery is thrown on a beam.

Collection of Louis XIV.

130 *Portrait of Gerard Dov.*

H. 0,29. — W. 0,21. — Arched at the top. — W. — Figures half length.

He is placed in the embrasure of a window, seen nearly full face, a toque on his head, and clothed in a furred robe; he holds in his left hand his pallet and his brushes; his right arm rests on the edge of the window, and his right hand falls outside. At the end of the apartment, which is arched, an easel is seen. — Signed: on the edge of the window: G. Dov.

Old collection.

131 *Portrait of an old woman.*

H. 0,12. — W. 0,09. — Oval shape. — W. — Figures half length.

She is seen three quarters, turned to the left, a cap with muslin bands on her head, and clothed in a purple velvet dress, trimmed with fur. Seated before a table, covered with a green cloth, she holds a book, which

she is reading with attention; her hands, though holding the book, are joined, and her attitude seems to show that she is engaged in pious reading. — Signed in the ground G. Dov.

Collection of Louis XVI.

**DROOGSLOOT** or **DROECH-SLOOT** (JOOST-CORNELISZ). *The date, and the place of his birth are unknown. Some authors give him for birth place, Gorcum, others Dordrecht. He still lived in 1668. — (Dutch School.)*

The name of his master is unknown.

### 132 *Troops passing through a village.*

H. 0,39. — W. 0,48. — W. — Heads 0,08.

A country woman, kneeling, and a peasant, standing near her, his hat in his hand, are imploring the clemency of two horsemen. On the right, in front of the picture, a single horseman at full gallop. — Signed : J. C. D. S. 1645.

Old collection.

**DUC** (JAN LE). — See DUCQ.

**DUCHATEL** (FRANÇOIS), *born in Brussels in 1625. The date of his death is unknown — (Flemish School.)*

He was a pupil, and imitator of David Teniers le Jeune.

### 133 *Portrait of a horseman and of two other personages.*

H. 0,71. — W. 0,54. — C. — Heads 0,40.

A horseman richly dressed, a hat with feathers on his head, a stick in his hand, turns back, looking on the left, and appears to be waiting for somebody. On the right, near the horse's head, a nobleman, his two hands

on his hips. On the left, behind the horse, another personage, and a young man, who is blowing a trumpet. In the back ground, a carriage under an arch, beyond which the sky and trees are seen. The three principal figures must be portraits.

Old collection.

**DUCC** or **DUC** (JAN LE), *painter and engraver, born in The Hague in 1636, died in the same city. According to Descamps the year of his death is unknown; it was in 1695 according to other authors. — (Dutch School.)*

Pupil of Paulus Potter.

### 134 *Interior of a guard house.*

H. 0,55. — W. 0,84. — W. — Heads 0,24.

On the left, in the fore ground, two soldiers are playing cards on a drum; a woman and a child are looking at them. Farther off, three other soldiers seated, of whom one is smoking. On the opposite side, an officer seems to be courting a woman, elegantly dressed; she is seated, and holds in her hand a pearl necklace; at her feet are seen a large quantity of jewels of every kind.

Collection of Louis XVIII.

### 135 *The marauders.*

H. 0,37. — W. 0,50. — W. — Heads 0,20.

A woman kneeling, is imploring the chief of a troop of marauders. On the right, a man seated on a drum; farther off, three soldiers are lighting their pipes, and at the end of the room, on the left, a man searching a trunk.

Old collection.



**DUJARDIN** (KAREL). — See JARDIN.

**DYCK** (ANTON VAN), *painter and engraver, born in Antwerp the 22d of March 1599, died in Blackfriars, near London, the 9th of December 1641. — (Flemish School.)*

Pupil of van Balen and of Rubens.

### 136 *The Virgin and The Infant Jesus.*

H. 1,15. — W. 1,57. — C. — Half length Nat. S.

The Virgin seated, holding the Infant Jesus on her knees, is presenting him to be adored by Magdalen; behind her, king David and saint John the Baptist, covered with his goat's skin, and leaning on a staff.

Collection of Louis XIV.

### 137 *The Virgin and the Donors.*

H. 2,50. — W. 1,85. — C. — Heads Nat. S.

The Virgin, seated on a rock, holds her son on her knees. The Infant Jesus, with his left hand, touches the moustache of a man, dressed in black, kneeling before him, and who is resting his joined hands on the knees of the Virgin. Near this personage, his wife, also dressed in black, and kneeling. Two angels, holding flowers, hover over their heads.

Collection of Louis XIV.

### 138 *Christ mourned by the Virgin and the angels.*

H. 0,33. — W. 0,45. — C. — Heads 0,25.

The body of Christ, taken down from the cross, and supported by the Virgin, who raises her eyes to Heaven,



is adored by three angels, in the attitude of grief. In the middle of the clouds, four cherubs are seen.

Collection of Louis XIV.

### 139 *Saint Sebastian succoured by angels.*

H, 1,97. — W. 1,45. — C. — Nat. S.

The saint, leaning on his left arm, is stretched against a tree, to which his right arm is yet bound. Two angels are near him; one of them is pulling out the last arrow by which he was pierced, the other is compassionating his sufferings.

Collection of Louis XIV.

### 140 *Venus asking of Vulcan weapons for Æneas.*

H. 2,20. — W. 1,45. — C. — Heads small S.

Venus, preceded by Cupid, who carries a sword in the sheath, and supported by Love, is advancing towards Vulcan. The god, a knee leaning on a stone, has his hand resting on a cuirass. A shield and other parts of an armor, are on the ground. On the left, over the head of Venus, another Love who has just shot an arrow at Vulcan. In the back ground, two cyclops, armed with hammers.

Collection of Louis XIV.

### 141 *Reynold and Armida.*

H. 1,83. — W. 1,09. — C. — Heads 0,65.

Reynold disarmed, lying on the ground, rests his head on the knees of Armida, who is presenting to him a mirror held by Love. On the left, Loves are playing with the sword of the warrior. On the right, two Loves near an open chest containing jewels; one is holding a feather.

fan; the other has put on a red velvet slipper, and tied a scarf round his leg. On the left, behind a bush, the heads of Ubald and of his companion are seen.

Napoleon Museum.

## 142 *Portrait of Charles I, king of England.*

H. 2,72. — W. 2,12. — C. — Nat. S.

On the left, the king standing, wearing a broad brimmed hat with a feather, a white satin waistcoat, red velvet breeches, buckskin boots with spurs, and a sword hanging to a rich shoulder-belt, leans the right hand on a cane, the left is resting on his hip and holds a glove. On the right, a horse of which only half the body is seen. A master of the horse, who is said to be the Marquis of Hamilton, has one hand on the horse's neck, and is holding the bridle. Behind and seen in profile, is a page carrying the king's mantle. Landscape. — On the ground is written, on the right : CAROLVS I REX MAGNÆ BRITANNÆ, etc., and below, a little to the left : A. VAN DIICK. F.

Collection of Louis XV.

## 143 *Portraits of the children of Charles I.*

H. 0,48. — W. 0,55. — W. — Heads 0,35.

Charles, Prince of Wales (afterwards Charles II), dressed in yellow satin, his right arm leaning on the base of a column, is holding by the hand his brother James, Duke of York (afterwards James II), who still wears a frock and cap; the Princess Mary, their sister, afterwards married to William of Nassau, Prince of Orange, is standing near them. On the left, a dog is near the Prince of Wales. On the right, an open door leading to a garden.

Napoleon Museum.

- 144 *Portrait of Charles Lewis (or Lodowick), 1st of the name, Duke of Bavaria, born in 1617, died in 1680, and of Robert (or Rupert), his brother, afterwards made Duke of Cumberland, by Charles I, born in 1619, died in 1682.*

H. 1,22. — W. 1,51. — C. — Nearly half length  
Nat. S.

The prince Rupert is seen full face, his head bare, in armor, but without gauntlets. A lace collar falls over his cuirass; his left hand is leaning on the hilt of his sword, and his right holds a staff of command. The prince Charles is represented three quarters, his left hand on his side and the other on his cuirass. In the back ground, on the right, a wall; on the left, a red curtain with black figures; in the center a landscape.

Collection of Louis XIV.

- 145 *Portrait of Isabelle-Claire-Eugénie d'Autriche, Infanta of Spain, Sovereign of the Netherlands, born in 1566, died in 1633.*

H. 1,17. — W. 0,90. — C. — Half length Nat. S.

She is standing, dressed as a nun of the order of Saint Clare, having taken the veil after the loss of her husband, Albert III, Archduke of Austria, who died in 1621; she wears a dark grey dress, a white neck-handkerchief, a black cloak, and a cord round her waist. She is raising with her two hands, which are joined, the right side of her cloak.

Collection of Louis XIV.

- 146 *Equestrian portrait of François de Moncade, Marquis of Aytona, Generalissimo of the Spanish troops in the Netherlands, born in 1586, died in 1635.*

H. 3,07. — W. 2,42. — C. — Nat. S.

He is represented on horseback, nearly full face, his

head bare, in armor, a red silk scarf round his left arm, and holds a staff of command. Landscape.

Napoleon Museum.

### 147 *Bust of François de Moncade.*

H. 0,68. — W. 0,58. — Oval shape. — C. —  
Bust Nat. S.

Sketch for the equestrian portrait N° 146.

Collection of Louis XIV.

### 148 *Portraits of a man and a child.*

H. 2,04. — W. 1,35. — C. — Nat. S.

He is standing, his head bare, clothed in black, and near a door, through which he is going to pass. He is holding up his mantle with the right hand, and wears a ring on the fourth finger of the left hand. On the right, a little girl standing, also bareheaded, wearing a black dress and a yellow petticoat, is speaking to him and is also preparing to leave the room. On the outside is a column in the wall. — Companion of the following painting.

Collection of Louis XIV.

### 149 *Portraits of a lady and her daughter.*

H. 2,04. — W. 1,35. — C. — Heads Nat. S.

The lady, seated in a red arm-chair, has her head bare, and is dressed in black satin. Her head, turned to the right, three quarters, is seen in front of a red curtain, behind which appears the base of several columns. She wears a pearl necklace, and on her breast a gold cross, enriched with precious stones, and a chain, twisted three times round her neck. On the right, near the arm-chair, is a little girl standing, with a white dress looped up, which discovers a blue petticoat, trimmed with four rows of gold braid.

Collection of Louis XIV.

**150** *Portraits of Jean Grusset Richardot, President of the privy council of the Netherlands, born in Champlitte in 1540, died in Brussels, the 3d of September 1609, and of his son.*

H. 1,10. — W. 0,75. — W. — Half length Nat. S.

He is represented standing, his head bare, full face, wears a beard and moustaches, is dressed in black, and wrapped in a mantle trimmed with fur. He holds a book in his left hand, and is resting the right on the shoulder of his son. The latter, also full face, is dressed in white satin, his right hand resting on his hip. In the back ground, on the left, a curtain and a wall are seen; on the right, a column; in the center, the country. — On the upper part of the painting is written : M. LE PRÉSIDENT RICHARDOT. This inscription, which has been retouched, is not easily seen.

Collection of Louis XVI.

**151** *Portrait of the Duke of Richmond.*

H. 1,06. — W. 0,83. — C. — Half length Nat. S.

Three quarters. He is standing, turned to the left, without a waistcoat, and with crimson satin breeches. His fair hair falls in curls on his neck, and the turned down collar of his shirt, has a large diamond for a clasp. He is holding an orange, or rather a sort of pear, in his left hand; the right is leaning on his hip. Landscape.

Collection of Louis XIV.

**152** *Portrait of van Dyck.*

H, 0,68. — W. 0,58. — Oval shape. — C. — Bust Nat. S.

Three quarters. He is represented bareheaded, turned to the left; and wears a doublet of green velvet unbuttoned, which discovers his shirt.

Collection of Louis XIV.



**153** *Portrait of a man.*

H. 1,12. — W. 0,92. — C. — Half length Nat. S.

Three quarters. He is standing, turned to the right, and his head uncovered. He has chesnut hair, a light beard and moustaches. He wears a black cloak, and a coat of the same colour with slashed sleeves. His right hand is resting on his hip, and the left on the hilt of his sword. Behind him a column and a red curtain. Setting sun.

Old collection.

**154** *Portrait of a man.*

H. 1,16. — W. 0,94. — C. — Half length Nat. S.

He is standing seen three quarters, turned to the left, his head bare, with long curled hair, falling on his neck, moustaches and a tuft on the chin. He wears a black doublet unbuttoned at the bottom, and slashed sleeves, discovering his shirt. His left hand is resting on his hip, and his right arm is leaning on the base of an embossed square pilaster. A black cloak is thrown across his left shoulder.

Old collection.

**155** *Portrait of a man.*

H. 1,26. — W. 1,02. — C. — Half length Nat. S.

His head is bare, his hair long; he wears a brown cloak and a light green satin doublet; his left hand is resting on his hip. In the back ground, on the right a pilaster.

Old collection.

**DYCK** (PHILIP VAN), called *LE PETIT VAN DYCK*, born in Amsterdam in 1680, died at The Hague, in 1753; or according to van Eynden and van der Wiligen, in 1752, at the age of 73, which would fix the date of his birth in 1679. — (Dutch School.)

Pupil of Arnold Boonen.



156 *Sarah presenting Agar to Abraham.*

H. 0,50. — W. 0,40. — Cop. — Heads 0,30.

Agar, entirely naked, a knee resting on a stool, is placed before the couch, on which Abraham is lying. The latter, his body half raised, is contemplating her with admiration, and lays one of his hands on her shoulder. Behind the couch, Sarah standing, and wrapped in a large mantle. In the back ground, a servant is raising a curtain, to see what is passing in the room.

Collection of Louis XVI.

157 *Abraham dismissing Agar and her son Ismael.*

H. 0,50. — W. 0,40. — Cop. — Heads 0,30.

Abraham sends Agar away from his tent. Placed behind her, he has the left hand resting on her shoulder, and with the right, appears to point out to her the road she is to follow. Agar is holding by the hand, her son Ismael, who turns towards the young Isaac; the latter runs to Sarah, his mother, the lower part of whose body is hidden by a pedestal. Landscape. — Signed : P. V. DYCK.

Collection of Louis XVI.

**EECKHOUT** or **HECKOUT** (GERBRANDT VAN DEN),  
painter and engraver, born in Amsterdam the 19th of August 1621, died the 22d of July 1674. — (Dutch School.)

Pupil of Rembrandt.

158 *Ann consecrating her son to the Lord.*

H. 1,17. — W. 1,43. — C. — Heads 0,50.

Ann kneeling, and accompanied by her husband Elcana, who is standing on her right, presents her son to the High Priest Heli, seated on a throne. In the fore ground, several vases are seen; in the back ground, on the right, servants and cattle.

Napoleon Museum.

**ELZHEIMER** or **ELSHEINER** (ADAM), *painter and engraver, born in Frankfort on the Mein in 1574, died in Rome in 1620.* — (German School.)

Pupil of Philipp Offembach.

### 159 *The Flight into Egypt.*

H. 0,30. — W. 0,43. — W. — Heads 0,08.

The Virgin, on an ass laden with baggage, is holding the Infant Jesus in her arms. Joseph, who accompanies her, holds a lighted torch in the left hand, and is giving a straw to the Infant Jesus. On the right, a lake; on the left, large trees, shepherds and their flocks, near a fire. Moonlight.

Old collection.

### 160 *The good Samaritan.*

H. 0,21. — W. 0,26. — Cop. — Heads 0,15.

The good Samaritan takes a phial out of a chest, and aided by his servant, is preparing to dress the wounds of the traveller, stretched on the ground, and nearly naked. The head of a horse, partly concealed by a tree is seen, and in the back ground, the priest and levite, who had passed before the wounded man, without having succoured him.

Old collection.

**EVERDINGEN** (ALDERT VAN), *painter and engraver, born in Alkmaar in 1621, died in the same city in the month of November 1675.* — (Dutch School.)

Pupil of Roland Savery and Peter Molyn, called Tempesta.

161 *Landscape.*

H. 1,72. — W. 2,20. — C. — Heads 0,05.

Hilly and savage site, crossed by a river, which falls in cascades on the right, and is turning a mill. On the left, houses, before which several travellers on horseback are passing. On the same side, is built a gothic church, on the top of a rock. — Signed: A. V. *Everdingen*.

Napoleon Museum.

**EYCK** (JAN VAN), *born about 1390 in Eyck, afterwards called Ouden or Alden-Eyck, a small village close to Maesseyck, town of Limburg (duchy of Gueldres); died in Bruges, in July 1441. — (Flemish School.)*

Pupil of his brother, Hubert van Eyck.

162 *The Virgin and the Donor.*

H. 0,66. — W. 0,62. — W. — Heads 0,60.

Under a rich portico, ending in three arcades, and paved with flags of different coloured marble, the Virgin is seated on the right, her head bare, her hair loose, and only confined on the forehead by a narrow black ribbon. She is wrapped in an ample red mantle edged with gold, enriched with pearls and precious stones. Above the gold braid, a second trimming encloses passages of the Scriptures, embroidered in gold, and interrupted by the folds; on the part of the mantle which touches the ground, these words however may be read: EXULTATA SUM IN LIBANO.... An angel, dressed in a long blue robe, is hovering over the Virgin, and is going to place on her head, a rich golden crown, covered with pearls and precious stones. The Virgin, holds the Infant Jesus seated on her knees, he supports in his left hand, a crystal globe of the world, with a cross of gold and precious stones, and he raises his right hand to bless a Donor, kneeling opposite to him. This Donor, dressed in a gold and brown brocade robe, trimmed with fur, has his hands joined, and is leaning on a prie-Dieu, on

which are placed a cushion and an open prayer book. The chapiters of the pilasters at the end of the hall, represent subjects of the Holy Scriptures, carved in bas-reliefs. Through the three arcades, is seen a garden with lily stalks, roses, cornflags, and terminated by a terrace with battlements. Peacocks and other birds are in the garden, and a man, leaning on his cane, is standing near another personage, who is bending over to look from one of the battlements. Beyond the garden, a river with a bridge protected by a tower, and islands are seen. On the right, a city with churches; on the left the suburbs, and in the back ground, a chain of mountains.

Napoleon Museum.

**FAES** (PETER VAN DER), *called LE CHEVALIER LELY, born in Soest (in Westphalia) in 1618, died in London in 1680. — (Flemish School.)*

Pupil of Pieter Greber.

**163** *Meleager presenting to Atalanta the head of the wild boar of Calydon.*

H. 1,38. — W. 0,95. — C. — Half S.

Meleager, followed by his dog, and having behind him three men, of whom one wears a turban, and carries a lance, is presenting to Atalanta, the head of the wild boar. Landscape.

Napoleon Museum.

**164** *Portrait of a man.*

H. 0,10. — W. 0,08. — Oval shape. — Cop. — Bust.

His head is bare, he wears long hair, moustaches and

a beard on his chin. He has a large falling collar, trimmed with lace.

Old collection.

**FAES**, called *LELY* (Attributed to).

### 165 *Portrait of a Woman.*

H. 1,05. — W. 0,85. — C. — Half length Nat. S

Her hair is without ornament; she wears a pearl necklace, short sleeves, and a red silk mantle.

Old collection.

**FALENS** (CARL VAN), *born in Antwerp, in 1684, died in Paris the 29th of May 1733, at the age of 49. — (Flemish School.)*

Pupil of F. Francken.

### 166 *The meet.*

H. 0,45. — W. 0,58. — C. — Heads 0,09.

On the right, a woman on horseback, her back turned, is speaking to a groom, who has alighted, and holds her horse by the bridle. Near them, a huntsman, a falcon on his wrist, and another horseman, taking a glass of wine, offered to him by a peasant girl. At the door of a village inn, whose walls are covered with vines, a man is leaning against a cask, and playing on the violin. In the fore ground, on the right, a woman seated on a bag, and two children, who are asking her for some eggs, contained in a basket, placed before her. A valet, leaning on a stick, and holding a dog in a leash, is looking at them. On the left, three women washing; farther off, three men are bathing in a river, and two other men, of whom one is carrying falcons on a stick. In the back ground, a village and mountains are seen. On the thigh of the horse held by the groom, are written the artist's initials : cvf.

Old collection.



**167** *Halt of the huntsmen.*

H. 0,45. — W. 0,58. — C. — Heads 0,09.

In the fore ground, on the left, a lady, seated, and holding a little dog on her knees, is helping herself to fruit, brought to her in a basket, by a negro page. Near the lady, a huntsman, standing, leaning on his gun, and holding his horse by the bridle. Behind her, is another personage, who is speaking to her. In the center of the painting, a horseman, his back turned, giving money to a child, who holds his hat, and a woman riding. On the right, a shepherd seated, leaning on a crook, patting a dog, and watching goats and sheep. In the back ground, on the left, a terrace, at the extremity of a park, and the statue of a faun, stooping. On the right, a river; buildings on the two banks, and mountains are seen.

Old collection.

**FICTOOR or VICTOOR (JAN)**, *painted in 1640.*  
— (Dutch School.)

There is no reliable information of this artist.

**168** *Isaac blessing Jacob.*

H. 1,65. — W. 2,03. — C. — Nat. S.

Isaac lying down, holds the hands of Jacob, kneeling at the foot of the bed. Rebecca is standing on the right, behind an arm chair, on which is placed a dish of venison.

Napoleon Museum.

**169** *Portrait of a young girl.*

H. 0,93. — W. 0,78. — C. — Half length Nat. S.

A young girl, richly dressed, is looking out of a window, of which she is going to close the shutter; she is pulling it by a ring, through which she has passed



two fingers of her left hand. Her right hand is gloved, and holds the other glove. — Signed: *Jan Fictoor f.* 1640.

Napoleon Museum.

**FLAMAEL, FLEMAEL or FLEMALLE** (BARTHOLOME), *called BERTHOLET, painter and architect, born in Liege in 1612, died in the same city the 18th of July 1675.* — (Flemish School.)

Pupil of Trippez and of Gerard Doufflest.

**170** *The mysteries of the Old and New Testament.*

H. 2,66. — W. 1,77. — C. — Heads 0,22.

Old collection.

**FLINCK** (GOVAERT), *born in Cleves, in December 1616, died in Amsterdam, the 2d of December 1660.* — (Dutch School.)

Pupil of Lambert Jacobs and of Rembrandt.

**171** *An angel announces to the shepherds the birth of Jesus Christ.*

H. 1,55. — W. 1,96. — C. — Heads 0,50.

On the left are the flocks. On the right, the shepherds, of whom several have not yet wakened. On a cloud, the angel standing, clothed in white, and surrounded by other angels.

Napoleon Museum.

**172** *Portrait of a young girl.*

H. 0,66. — W. 0,54. — C. — Bust Nat. S.

She is seen three quarters, turned to the left, richly dressed, and wears on her head, a wreath of flowers, with a row of pearls. She is holding a crook, and lean-

ing on the edge of a window.— Signed G. FLINCK.  
f. 1641.

Old collection.

**FRANCK, FRANCKEN or VRANCK (FRANZ),**  
*called LE VIEUX, born in Herentals, or in Antwerp, about*  
*1544, died in the latter city, the 6th of October 1616. —*  
*(Flemish School.)*

Pupil of Frans Floris.

### 173 *The History of Esther.*

H. 0,47. — W. 0,62. — W. — Heads 0,23.

This painting represents several episodes of the life of Esther. In the fore ground, on the right, on a sort of terrace, the repast at which the queen is accusing Aman, in presence of Assuerus. Above this subject, but farther off, and under a portico, Esther, kneeling, and fainting before Assuerus, seated on his throne. Below, on the left, the triumph of Mardochee; finally, in the back ground, Aman hung by the neck.

Collection of Louis XVIII.

**FRANCK LE JEUNE** (*Attributed to FRANZ*).

### 174 *The parable of the Prodigal Son.*

H. 0,62. — W. 0,86. — W. — Heads in the center composition, 0,18; in the camaieu part from 0,08 to 0,10.

This painting is composed of a large central subject coloured, and of eight smaller subjects, in camaieu. The camaieu of the higher and lower parts, are as wide as the principal subject; those on the side fill its height; finally those placed at the angles, are smaller. The central piece represents the departure of the Prodigal son. Behind his father, who is embracing him, is a group of women, in tears. On the right, his richly caparisoned horse is waiting for him, and his attendant,

the foot in the stirrup is taking leave of a servant. On the left, on a pedestal, the date of 1633, and near it, on the ground : *D' ffranck fet in*. The smaller subjects in camaieu, beginning in the upper angle on the left, are representing 1° The Prodigal Son, asking his portion of his father; 2° At table with courtesans; 3° Asking alms; 4° Kneeling, and praying near a trough, in which the hogs are drinking; 5° On his way back to the paternal roof; 6° Reception by his father, who raises him, and takes him in his arms; 7° The father causing a fat calf to be killed, to celebrate the return of his son; 8° The banquet of rejoicings.

Napoleon Museum.

### 175 *The Passion.*

H. 0,64. — W. 0,48. — W. — Heads in the principal piece, 0,14; in the camaieu part from 0,08 to 0,12.

The center of the painting is filled by a large coloured subject; eight camaieu pieces are round it. The principal composition represents Christ nailed on the cross, between two thieves. The holy women and saint John, are standing near the cross; Magdalen, kneeling, is embracing it. On the left, the soldiers playing at dice, for the garments of Christ. On the right, other soldiers in armor, and standing. Beginning by the upper part, on the left, the camaieux represent: Christ in the garden of olives; Christ carried away by the soldiers; Jesus before Caiphas Jesus before Pilate; Christ crowned with thorns; the Scourging; Christ shown to the people; Christ carrying his cross. At the four angles, are placed the four Evangelists, painted in the same manner. — Signed, quite on the left : *ffranck in*.

Napoleon Museum.

### 176 *Visit of a prince to the Treasury of a Church.*

H. 0,74. — W. 1,05. — W. — Heads 0,28.

A Polish prince, wearing a turban with feathers, accompanied by a numerous suite of men, of women, and attendants carrying presents, is arriving at the

**Treasury of a Church.** One of the attendants, holding a cross enriched with precious stones, seems to be asking the Prince where to place it; the latter is pointing out to him, a table laden with chased gold vases. Behind the table, priests in surplices are showing an open cupboard, filled with pieces of plate; on the walls are hanging paintings, representing the repose of the Holy Family, the carrying of the cross, and saint Veronica. Towards the center of the painting, at the end of the church, an altar, in front of which pilgrims and different personages are kneeling. On the right, another cupboard, filled with precious objects which are also shown to the suite. Signed: A° 1633. D°. *Franck in. et f.*

Collection of Louis-Philippe.

**FYT (JOHANNES),** *painter and engraver, born in Antwerp in 1625. The date of his death is unknown. — (Flemish School.)*

The name of his master is unknown.

### 177 *Game and fruits.*

H. 0,99. — W. 1,41. — C.

A basket of grapes, another basket of woven rushes, a hare, partridges, bullfinches, woodcocks, and other game placed on a table, covered with a green cloth, and a napkin. In the back ground, on the right, a cat is seen.

Napoleon Museum.

### 178 *Game in a larder.*

H. 1,38. — W. 1,76. — C.

A kitchen table, as well as the ground, is covered with game of all kinds, such as hare, partridges, wild ducks, etc. A cat, partly hidden by a hare, hung by the legs, turns its head, and looks at two little monkeys, climbing on the edge of a window.

Old collection.

179 *A dog devouring game.*

H. 0,86. — W. 1,20. — C.

A hare, partridges, woodcocks, etc., are placed on the ground, near a bas-relief; a dog is devouring a piece of game. Signed : *Johannes Fyt 1651.*

**GLAUBER** (JOHANNES), *called* POLIDOR, *painter and engraver, born in Utrecht in 1646, died at Amsterdam in 1726.* — (Dutch School.)

Pupil of N. Berghem.

180 *Landscape.*

H. 1,92. — W. 2,46. — C. — Heads 0,30.

On the right, in a valley intersected with trees and rocks, a shepherdess is lying at the feet of a young man, who plays on the pipe. In front of the painting, a woman carrying a bundle on her head, has stopped, and is listening to him. On the left, on the other side of a stream, which crosses the fore ground, a shepherd seated in the shade of large trees, is watching his flock. In the back ground are seen shepherds dancing. — Signed : *J. Glauber 1686.*

Napoleon Museum.

**GOSSAERT.** — *See* MABUSE.

**GOYEN** (JAN VAN), *painter and engraver, born in Leyden in 1596, died at The Hague in 1656.* — (Dutch School.)

Pupil of Jan Nicolaï, of Schilder poort, of van Mann, of Henri Klok and of Willem Gerritz.

181 *Banks of a river in Holland.*

H. 1,13. — W. 1,54. — C. Heads 0,12.

On a river, passing before a village, of which the church is seen, a boat, manned by several sailors, is



sailing against the stream. Near it, on the left, a bark with three fishermen. In front of the painting, two fishermen drawing their nets, a woman, kneeling near a basket, and a child standing. On the other side of the river, a shepherd, driving his cattle to a boat, guided by mariners. — Signed, on the boat : V G. 1653

Collection of Louis XVI.

## 182 *A canal in Holland.*

H. 0,40. — W. 0,60. — W. — Heads 0,02.

Two large sail boats, manned by several sailors, and two skiffs, are going against the stream. On the left, oxen are grazing on a slip of land, which advances into the water. On the right, on the other side of the canal, a house, built on stakes, and, in the back ground, a large number of boats. Signed, on the largest boat : V G. 1647.

Old collection.

## 183 *A river.*

H. 0,98. — W. 1,34. — C. — Heads 0,10.

On the left, in the fore ground, three fishermen in a boat, are drawing their nets. On the right, several houses on the side of a road, raised over the river. A man holding a basket, is coming down a few steps to join two other men, who are already in a boat. On the side of the road, opposite to the river, a castle and a high tower, in ruins. Farther off, at the foot of a windmill, boats loaded with flour, and a man going up a stairs, with a bag on his back. In the back ground, sail boats, and, on the banks of the river, trees and a church. — Signed, on the boat, on the left : V G. 1644.

Collection of Louis XVI.

## 184 *Sea piece.*

H. 0,74. — W. 1,08. — W. — Heads 0,06.

The sea is covered with skiffs and sail boats. On the right, on the shore, three windmills, a city and a church,



with a large square tower. — Signed, on the boat in the fore ground, containing eight persons : *V. Goyen 1647.*

Old collection.

**GRAESBEEK.** — *See* CRAESBEKE.

**GRIEF, GRIF, GRYEF or GRIFIR** (ANTON), *lived in the middle of the XVII<sup>th</sup> century.* — (Flemish School.)

There is no information about this artist.

### 185 *Landscape and game.*

H. 0,21. — W. 0,29. — W. — Heads 0,10.

On the left, hares, partridges and other game, hanging from the branch of a tree, and resting on a square stone. Farther off, on the right, a huntsman seated on the ground, blowing his horn, and surrounded by his dogs. — Signed on the stone : *A. Gryef f.*

Old collection.

**GRIFFIER** (JAN), *painter and engraver, born in Amsterdam in 1645, according to Immerzeel, or in 1656 according to Descamp, and C. Weyerman, died in London, in 1718 or 1724.* — (Dutch School.)

Pupil of Roeland Rogman.

### 186 *View of the borders of the Rhine.*

H. 0,37. — W. 0,47. — W. — Heads 0,05.

On the left, an old castle built on a hill, and surrounded by trees. A stairs cut in the rock, leads to it. At the foot of the stairs, casks, chests, wheels and several personages. In the fore ground, casks, and other figures. In the center of the painting, the river flowing near a

town, in which many church steeples are seen. On the river, boats loaded, and a vessel with gilt carvings. In the back ground, high mountains, sloping down towards the shore.

Old collection.

### 187 *View of the banks of the Rhine.*

H. 0,37. — W. 0,47. — W. — Heads 0,04.

On the left, in the fore ground, a peasant's hut. Farther off, harvesters ; a cart loaded with sheafs of wheat, and a peasant on the top of it, holding a small flag. Still farther, a castle built on rocks, and surrounded by trees. Opposite to the castle, and on the other side of the river, a city, with churches and a castle, built on a hill which overlooks it. Behind the city, very high mountains, with other buildings.

Old collection.

**GRYEF.** — *See* GRIEF.

**HAGEN** (JAN VAN), *born in The Hague, painted about 1660.* — (Dutch School.)

The date of his birth, that of his death, and the name of master are unknown.

### 188 *View in Holland.*

H. 0,60. — W. 0,76. — C. — Heads 0,02.

In the fore ground, sheep and a cow, grazing in a meadow ; on the right, on a road bordered with trees, a man on horseback, and three other personages. The painting is divided in the center, and in its width by a river ; on the other side of the river, a plain, and hills are seen.

Old collection.

189 *Landscape.*

H. 0,24. — W. 0,32. — W. — Heads 0,05.

Near a river, which flows at the foot of a woody hill, a man standing, his back turned, and leaning on a stick, is speaking to another man, seated on the ground. Farther off, towards the left, peasants and asses, laden with packages, are fording the river. On the right, a woman is washing near a farm, situated on the borders of the water.

Collection of Louis XV.

**HALS** (FRANS), *born in Mechlin, in 1584, died in Harlem, the 20th of August 1666.* — (Flemish School.)

Pupil of Carl van Mander.

190 *Portrait to the waist of René Descartes.*

H. 0,76. — W. 0,68. — C. — Bust Nat. S.

His head is bare, seen three quarters, and turned to the right. He wears a falling collar, a black mantle, and holds a hat in his hand.

Old collection.

**HEDA** (WILLEM-KLAASZ), *born in Harlem, in 1594. The date of his death is unknown; de Bray painted his portrait at the age of 84, in 1678.* — (Dutch School.)

His master is unknown.

191 *A dessert.*

H. 0,44. — W. 0,56. — W.

On a table half covered by a cloth, two silver dishes with remains of pastry, and a silver spoon; two silver vases, a large glass with wine, another smaller glass upset, a knife, nuts, and hazel nuts. — *Signe* on the largest silver vase : HEDA 1637.

Napoleon Museum.

**HECROUT.** — See **ECKOUT.**

**HEEM** (JAN DAVIDZ DE), *born in Utrecht in 1660, or in 1604 according to some biographers, died at Antwerp in 1674.* — (Dutch School.)

Pupil of his father David de Heem.

**192** *Fruits and dishes on a table.*

H. 0,59. — W. 0,43. — W.

On a table covered with a green cloth, edged with golden fringe, a bunch of grapes, strawberries in a bowl of blue and white china, an opened oyster, a half peeled lemon on a silver dish, a shrimp, etc. — This painting is signed : *J. de Heem f.*

Napoleon Museum.

**193** *Fruits and dishes on a table.*

H. 1,49. — W. 2,03. — C.

On a table covered with a cloth, are seen pell-mell cups, rich ewers, and dishes filled with fruits; also knives, a table cloth and a watch. On the left, a guitar is leaning against the table; on the right, in front, are two decanters, cooling in a large vase of metal.

Collection of Louis XIV.

**HEEMSEN.** — See **HEMSEN.**

**HEEMSKERK** (EGBERT), *called LE PAYSAN or LE VIEUX, born in Harlem, in 1610; was living yet in 1680.* — (Dutch School.)

He painted in the style of Teniers and of Brauwer.

194 *Interior of a cabaret.*

H. 0,58 — W. 0,83. — W. — Heads 0,22.

Near a table are men drinking; another man seated, holding a paper in his hand, and singing; near him, a violin player. — Signed on the right : H K.

Old collection.

195 *Interior of a cabaret.*

H. 0,58. — W. 0,83. — W. — Heads 0,22.

A soldier and two peasants are seated round a table, on which is served a joint of meat. In the fore ground, on the left, a man is drawing beer in a pot, from a cask. — Signed on the cask : H K.

Old collection.

**HEINSIUS** (JOHANN-ERNST). *The date of the birth of this artist, who was still living in 1787, is unknown. — (German School.)*

The name of his master is unknown.

196 *Portrait of Marie-Louise-Thérèse-Victoire de France (Madame Victoire), fifth daughter of Louis XV, born in Versailles the 11th of May 1733, died at Trieste in 1799.*

H. 0,38. — W. 1,04. — C. — Nat. S.

The Princess, in a dress of blue silk, is seated on an arm chair, ornamented with fleurs-de-lys. She holds a fan in her right hand, and is leaning her left arm on a cushion, also with fleurs-de-lys. Her head, seen three quarters, is turned to the left. — Signed HEINSIUS PINXIT, 1786.

Collection of Louis XVI.



**HELST** (BARTHOLOMEUS VAN DER), *born in Harlem in 1601, in 1613 or in 1618. according to different authors; died in Amsterdam, according to some biographers, in 1670. — (Dutch School.)*

The name of his master is unknown.

### 197 *The archery prize.*

H. 0,50. — W. 0,67. — C. pasted on wood. —  
Heads 0,50.

Four chiefs of the company of archers of Amsterdam, are seated round a table, covered with a cloth of different coloured stripes. The personage who is on the left, holds a silver gilt goblet, richly chased; the one in the center has an ebony scepter in his hand, terminated by a silver gilt bird; farther off, a third person, his elbow leaning on the table, is addressing his colleagues; finally, behind the table, a fourth judge is holding a collar, from which is hanging a jewel, representing a bird. On the left, farther off, a woman is carrying a drinking horn, inlaid with silver. On the right, in the back ground, are three young men with bows and arrows. On a slate lying on the ground, and leaning against the table, is written the name of the three conquerors, and lower down, *Bartholomeus van der Helst fecit 1653*. In the left corner, and in front, a spaniel lying down.

Collection of Louis XVI.

### 198 *Portrait of a man.*

H. 1,00. — W. 0,79. — C. — Half length Nat. S.

He is bare headed, and seen full face. He wears a lace collar turned down, fastened with strings ending in tassels. He is dressed in black with slashed sleeves, discovering his shirt. His left hand is on his breast, and his right, resting on his side.

Collection of Louis XVIII.



199 *Portrait of a woman.*

H. 1,00. — W. 0,79. — C. — Half length Nat. S.

The head is seen three quarters, and turned to the left. She wears a black dress, a frill, and white cuffs. The under dress is yellow. She holds her fan with both hands. In the back ground, an open window discovers a landscape. On the edge is written: *Van der Helst, 1655.*

Collection of Louis XVIII.

**HEMLING.** — See MEMLING.**HEMSSEN** (JAN VAN), *born in Antwerp about 1500.* — (Dutch School.)

There is no biographical notice of this artist.

200 *The young Tobias restoring his father's sight.*

H. 1,40. — W. 1,72. — W. — Heads Nat. S.

Tobias the elder, is seated, his arms crossed on his breast, his head supported by Ann, his wife, and by Sarah. The young Tobias, holding in his left hand a dish, is touching with his right, the eyes of his father. Behind him, the angel Raphael, is leaning on a long staff. Landscape. On the ground towards the left is written :

JOANES  
DE HEM  
MESSEN 1555  
INVEN  
TOR ET  
PICTOR.

Napoleon Museum.

**HEUSCH** or **HEUSCHE** (WILHELM or GUILIAM DE), *painter and engraver, born in Utrecht, in 1638, died in the same city, at a very advanced age, or according to some authors in 1712.* — (Dutch School.)

Pupil of Jan Both.

201 *Landscape.*

H. 0,35. — W. 0,45. — Cop. — Heads 0,05.

On the left, in a path bordered by trees, and by the side of a small river, two shepherds are passing with an ass, a cow, a goat and a sheep. Farther off, a man is disappearing, riding an ass. In the back ground, shepherds driving in their flocks, and in the center, high mountains. — This painting is signed : G. D. Heusch, F.

Napoleon Museum.

**HEYDEN** (JAN VAN DER), *born in Gorcum, in 1637, died in Amsterdam the 28th of September 1712.* — (Dutch School.)

His first master was a painter on glass, whose name is unknown.

202 *View of the Tohn House of Amsterdam.*

H. 0,72. — W. 0,86. — C. — Heads 0,07.

The construction of this vast monument, built on the square called the *Dam*, was commenced the 28th of October 1648. The soil on which it was built being a marsh, it was necessary to sink, 13659 stakes. The whole building cost thirty millions of florins. The artist placed himself, to paint this edifice, on the side of an old house called *the Weighing house*, because the merchandise is weighed there. — On the left of this picture is written: *J. V D. Heyden A° 1668.* — The figures are by Adriaan vanden Velde.

Collection of Louis XVI.

203 *Church and Square of a city in Holland.*

H. 0,45. — W. 0,56. — W. — Heads 0,06.

In the fore ground, on the left, a large house, with a sign and a shed, roofed with wood, of which only a

part is seen. Farther off, buildings shaded by trees, and a church with two towers. — Signed: *V. Heyden*. — The figures are by Adriaan van den Velde.

Old collection.

## 204 *View of a village on the borders of a canal.*

H. 0,45. — W. 0,52. — W. — Heads 0,03.

On the right, on a road which borders a canal, a castle, and farther off a church. In the fore ground, a gentleman and lady are promenading; peasants, seated on the parapet which overlooks the canal, are looking at a boat, laden with merchandise, which is approaching the shore. In the middle of the canal, two little boats are at anchor. — The boats are by Willem van den Velde, and the figures by his brother Adriaan.

Collection of Louis XVI.

## **HOBBEMA (MEINDERT or MINDER-HOUT),** *lived in 1663; the last known date of his works is 1669.* — (Dutch School.)

The dates of his birth and death are unknown; he is believed to have been a pupil of Salomon Ruysdael.

## 205 *Landscape.*

H. 0,60. — W. 0,80. — W. — Heads 0,04.

Forest scene. On the left, a cluster of large trees, a hollow oak, lopped of its branches, excepting one, which is covered with leaves, and half stripped of its bark. In the fore ground, a pool. On the right, an opening in the wood, and on a sinuous road which crosses the forest, a woman seated, who is talking with a peasant and a child standing.

Bought in 1850.

**HOLBEIN (HANS), LE JEUNE**, *painter, sculptor, engraver and architect, born in Augsburg in 1498, died in London in 1554. — (German School.)*

Pupil of his father.

206 *Portrait of Nicolas Kratzer, astronomer of the King of England Henry VIII, born in Munich about 1448.*

H. 0,83. — W. 0,67. — W. — Bust Nat. S.

The head is nearly in profile, and turned to the right. He wears a black toque, a black robe, over which is a brown garment. He is seated before a table, on which are seen scissors, a ruler, a square, a hammer, a compass, etc. : he holds a compass in his right hand, and in his left a polyhedron in box wood, on the different sides of which are traced circles, divided by lines. On the right, hanging on the wall in a niche, different mathematical instruments. On the table is a paper, on which is written : *Imago ad vivam effigiem expressa Nicolai Kratzeri monacensis q. (qui) bauarg (bavarus) erat quadragessimû ..... annû tpre (tempore), illo gplebat (complebat) 1528.*

Collection of Louis XIV.

207 *Portrait of William Warham, born in 1458, Bishop of London in 1502, archbishop of Canterbury in 1504, died in 1532.*

H. 0,82. — W. 0,66. — W. — Half length, Nat. S.

Three quarters. He is turned to the left, wears a black cap with lappets, a surplice gathered in the neck, and showing the red edge of an under garment. The upper robe is white, trimmed with black, and with fur. His hands are leaning on a cushion of gold brocade. Near him, an open prayer book. Behind, on the right, a mitre, enriched with pearls, and two books with gilt edges and clasps, are lying on a table, covered with a cloth. On the left, a cross studded with precious stones, bearing

an enamelled escutcheon, with the arms of the Archbishop, and on which is written : *AVXILIVM. MEVM A DNO.* In the upper part of the picture, the following inscription is seen : *Anno : Dni MDXXVIJ Etatis sue LXX.*

Collection of Louis XIV.

**208** *Portrait of Didier Erasme, born in Rotterdam in 1467, died in Basel (Switzerland) in 1536.*

H. 0,42. — W. 0,32. — W. — Bust half S.

Erasme is seen in profile, turned to the left. He wears a toque, and black garment. He is seated before a table, writing with a reed.

Collection of Louis XIV.

**209** *Portrait of an aged man.*

H. 0,36. — W. 0,28. — W. — Bust small S.

Three quarters. He is turned to the left, wears a large black toque, and a brown robe over a black garment. His two hands are resting on each other, and he holds a little book, covered with red velvet.

Collection of Louis XIV.

**210** *Portrait of Thomas More, grand chancellor of England, born in 1480, beheaded in 1538, by order of Henry VIII.*

H. 0,39. — W. 0,31. — W. — Bust half S.

He is seen three quarters, his head turned towards the right. He wears a black toque, a black robe trimmed with fur, with open sleeves, which discover the green sleeves, also trimmed with fur, of the under garment. He holds in his right hand a gold cross, which hangs from a chain, passed round his neck, and in the left, a folded paper.

Collection of Louis XIV.



**211** *Portrait of Anne of Cleves, Queen of England, fourth wife of Henry VIII, died in 1557.*

H. 0,65. — W. 0,48. — Painted on vellum pasted on canvass. — Half length small S.

She is standing, seen full face, her hands joined. She wears a cap of cloth of gold, enriched with pearls and precious stones, a dress of red velvet, trimmed with gold braid, ornamented with pearls; a rich necklace, rings on her fingers and thumb.

Collection of Louis XIV.

**212** *Portrait of Sir Richard Southwel.*

H. 0,47. — W. 0,38. — W. — Bust small S.

He is seen nearly in profile, and his head turned towards the right. He wears a black toque, ornamented with a cameo in a gold setting, and a robe of purple velvet, over a garment with black satin sleeves. He wears a gold chain, and his two hands are resting on each other. — In the back ground on the left, is written in letters of gold : .X°. IVLII. ANNO.

.H. VIII.XXVIII°.

and on the right : ÆTATIS SVÆ.

ANNO XXXIII.

Napoleon Museum.

**213** *Portrait of a man.*

H. 0,42. — W. 0,33. — W. — Bust half S.

His head, seen nearly in profile, and turned to the left, is covered with a black toque; he wears a garment lined with fur, and in the left hand, he holds a carnation and a rosary, from which is hanging a small skull.

Collection of Louis XIV.

**HONDEKOETER** (MELCHIOR), *born in Utrecht in 1636, died in the same city, the 3d of April 1695. — (Dutch School.)*

Pupil of his father, Gisbert Hondekoeter, and of J. B. Weenix.



214 *Birds in a park.*

H. 1,32. — W. 1,63. — C.

Near a stone pedestal on which a parrot is perched, two peacocks and a pheasant are seen. On the left, and in front of the painting, a monkey holding a bunch of grapes. In the back ground, a fountain and swans.

Collection of Louis XVIII.

**HONTHORST** (GERARD), *painter and engraver, born in Utrecht in 1592. He painted still at The Hague in 1662; some authors state that he died in 1666, others in 1680.— (Dutch School.)*

Pupil of Abraham Bloemaert.

215 *Pilate washing his hands before the people.*

H. 1,53. — W. 2,05. — C. — Half length, Nat. S.

Pilate, seated, his hands over a basin, receives the water, which a servant on the left, is pouring on them. On the right, a soldier, of whom only part of the face is seen, raises a drapery, and appears to observe attentively what is passing in the room. In the back ground, on the left, Christ carrying his cross, and dragged away by soldiers.

Napoleon Museum.

216 *Concert.*

H. 1,68. — W. 1,78. — C. — Half length, Nat. S.

On the right, a woman clothed in yellow, her neck and arms bare, with feathers in her hair, is seated and sings, accompanying herself on the lute. On the left, behind, a woman standing, wearing a dress with blue and yellow stripes, is also singing, accompanying herself on the same instrument. Behind her, another woman, singing and looking at music. Finally, in the back ground, in the center, two women are also singing;

one of them is holding a book. On each side of the painting, a red curtain, and in the upper part, two flying cupids are holding, one a crown, the other a palm. This painting is signed : *G. Honthorst fe. 1624.*

Old collection.

## 217 *The triumph of Silenus.*

H. 2,08. — W. 2,76. — C. — Nat. S.

The old Silenus, riding on an ass, is supported by a bacchante and a satyr, who is helping him to lift to his lips, a vase filled with wine. Another satyr is preceding him, and showing him another vase. On the right, a child on a goat.

Collection of Charles X.

## 218 *Portrait of Charles-Louis, Count Palatine of the Rhine, Elector, afterwards Duke of Bavaria, died in 1680.*

H. 0,73. — W. 0,60. — Oval shape. — W. — Bust Nat. S.

His head is bare and turned to the right. He wears a scarf round his neck, and a red mantle, looped up on the right shoulder, which discovers a cuirass. — Signed : *G. Honthost, 1640.*

Old collection.

## 219 *Portrait of Robert, or Rupert of Bavaria, Duke of Cumberland, Palatine of the Rhine, brother of the preceding, died in 1682.*

H. 0,73. — W. 0,60. — Oval shape. — W. — Bust Nat. S.

He is seen three quarters, turned to the right, and bare headed. He wears a lace collar, a green scarf, and a cuirass.

Old collection.

220 *A woman playing on the lute.*

H. 0,82. — W. 0,68. — C. — Bust Nat. S.

She is smiling, turns her head to the right, and holds a lute, which she appears to be tuning. She wears a blue feather in her hair, and a drapery of the same colour, on her shoulders. — Signed in the upper part, on the right : *G. Honthorst f. 1614.*

Old collection.

221 *The young shepherd.*

H. 0,65. — W. 0,53. — C. — Bust Nat. S.

He wears a grey hat and a sheep's skin, over a garment, of which only the sleeves are seen. He turns to the left and is holding a pipe. Landscape.

Old collection.

**HONTHORST** (*Attributed to*).222 *Saint Peter denying Jesus Christ.*

H. 1,50. — W. 1,97. — C. — Half length Nat. S.

Four soldiers are playing at cards, round a lighted table. One of them, placed in front, and whose back alone is seen, is turning to the left, to seize the mantle of saint Peter, to whom the servant is pointing.

Napoleon Museum.

**HOOCH, HOOGHE or HOOGE** (PIETER DE), *lived about the middle of the XVII<sup>th</sup> century.* — (Dutch School.)

There is no information about his life.

223 *Interior of a Dutch house.*

H. 0,60. — W. 0,47. — W. — Heads 0,28.

In the fore ground, on the right, a woman, seated before a tub, placed on a small table, is chopping vege-

tables; near her, a little girl is holding a toy. In the back ground, another woman, her back turned, is crossing a yard. — Signed: P. D. HOOCH.

Napoleon Museum.

## 224 *Interior of a Dutch house.*

H. 0,67. — W. 0,77. — C. — Heads 0,35.

On the left, before a large marble mantel piece, a woman is playing cards with a man, and showing her game to a horseman, standing on her left, and holding a glass in his hand. In the back ground, a young woman is standing in the embrasure of a door, and talking with another horseman. On the right, a young servant is bringing a bottle. — Signed: P. D. HOOCH.

Napoleon Museum.

**HUCHTENBURGH** or **HUGTENBURCH** (JOHAN VAN), *painter and engraver, born in Harlem in 1646, died at Amsterdam in 1733.* — (Dutch School.)

Pupil of Jan Wyk, and of his brother Jacob Huchtenburgh.

## 225 *A Cavalry Charge.*

H. 0,63. — W. 0,82. — C. — Heads 0,20.

A horseman is holding his hat with the left hand, and with the right, is aiming a pistol at another horseman, who wears a furred cap on his head, and is armed with a sword. On the left, several Turks are seen flying in a hollow road. One of them is carrying a standard. In the back ground, on the right, a battle scene, and a city in flames. — Signed: J. V. Huchtenburgh.

Old collection.

## 226 *View of a fortified city, with the preparations for a siege.*

H. 1,16. — W. 1,45. — C. — Heads 0,10.

In the fore ground, several trenches, filled with soldiers, cannons and mortars. On the left, troops march-

ing towards the city, by a covered way. In the back ground, the city, answering the fire of the besiegers. On the right, a river, which separates the city from a suburb, and falls into the sea, at the horizon. — Signed : *Hugtemb...* the rest of the signature is defaced.

Old collection.

**HUYSMANS** (CORNELIS), surnamed **HUYSMANS DE MALINES**, born in Antwerp in 1648, died in Mechlin, the 1st of June 1727. — (Flemish School.)

Pupil of G. de Wit, and of Jacob van Artois.

## 227 *Forest scene.*

H. 1,66. — W. 2,37. — C. — Heads 0,12.

On the left, crumbled ground, covered with brushwood and lopped trees. In the shade of large trees, shepherds watching their flocks. In the back ground, a cottage.

Bought in 1822.

## 228 *Entrance of a forest.*

H. 1,67. — W. 2,34. — C. — Heads 0,12.

On the left, large trees. In the fore ground, two hunters, of whom one is loading his gun; the other, his dog near him, is on the watch, behind a bush. In the back ground, on the right, a river and mountains are seen.

Collection of Louis XVIII.

## 229 *Forest scene.*

H. 1,61. — W. 2,31. — C. — Heads 0,15.

The forest is crossed by a deep road, passing in front of a cottage. On the left, in the fore ground, a woman is leading three cows and a sheep, to drink in a pool.



Near her, a little girl with a basket on her arm; farther off, two women are carrying bundles and grass on their heads, and a peasant is walking, leaning on a stick. On the left, four wood-cutters, sawing and splitting trees; a woman and a child seated.

Collection of Louis XVIII.

### 230 *Borders of a forest.*

H. 1,61. — W. 2,31. — C. — Heads 0,15.

On the left, in a hollow road, shaded by large trees, four country women are carrying bundles and baskets; near them are two sportsmen followed by their dogs. Farther off, in the center, a shepherd, and a herd of cattle near a pool, beyond which a cottage is seen. On the right, a peasant, armed with a gun, and also followed by his dog, is aiming at a bird, perched on a tree.

Collection of Louis XVIII.

**HUYSUM** (JAN VAN), born in Amsterdam the 5th of April 1682, died in the same city the 8th of February 1749. — (Dutch School.)

Pupil of his father Justus van Huysum.

### 231 *Landscape.*

H. 0,54. — W. 0,65. — C. — Heads 0,07.

On the left, a tomb shaded by high trees, and young girls gathering flowers. Farther off, on the right, the ruins of a portico, and in the back ground, a palace, built on the borders of a lake, and overlooked in the horizon, by high mountains. — Signed : *Jan Van Huysum, 1717.*

Collection of Louis XVI.

### 232 *Landscape.*

H. 0,23. — W. 0,29. — W. — Heads 0,03.

On the right, on the banks of a river, a monument in ruins, an arch shaded with trees, a woman seated on



the ground, a child and a man, standing. On the left, a single arched bridge, on which are passing an ass and two men; on the other side of the river, several buildings are seen. In the back ground, high mountains. — Signed : *Jan V. Hüysum fecit.*

Old collection.

### 233 *Landscape.*

H. 0,23. — W. 0,29. — W. — Heads 0,03.

In front, a river, and men and women bathing. Farther off, men swimming, a boat; and on the left, two shepherds watching their flocks. Beyond the river, high monuments, built at the foot of a mountain. In the back ground, on the right, a bridge and buildings. — Signed: *Jan V. Huysum fe.*

Old collection.

### 234 *Landscape.*

H. 0,08. — W. 0,11. — W. — Heads 0,02.

In front, a woman, holding a child by the hand, and carrying a bundle on her head, is talking to another woman; a man is carrying a load on his back; another is driving in his flock. On the right a cluster of large trees.

Old collection.

### 235 *Basket of flowers placed on a marble table.*

H. 0,53. — W. 0,41. — W.

It contains roses of different kinds, larkspurs, anemones, and auriculas. Butterflies and insects, are resting on the flowers. — Signed : *Jan Van Hüysum fecit.*

Collection of Louis XVI.

**236 *Basket of flowers, placed on a marble table.***

H. 0,63. — W. 0,53. — W.

The basket, of braided rushes, is filled with tulips, narcissus, hyacinths and auriculas. — Signed : *Jan Van Hüysum fecit.*

Collection of Louis XVI.

**237 *Fruits and flowers.***

H. 0,63. — W. 0,53. — W.

Peaches, black and white grapes, plums, melons, and raspberries are mixed with a few flowers, on a marble table. — Signed : *Jan Van Hüysum fecit.*

Collection of Louis XVI.

**238 *Flowers and fruits.***

H. 0,80. — W. 0,61. — W.

On a marble cornice, are placed black and white grapes, peaches, plums, raspberries, a cut melon, a poppy, morning-glories, a stem of white hyacinth, butterflies, insects of different kinds, and a snail. In the back ground, a park, and on the right, vases and statues. — Signed : *Jan Van Hüysum fecit.*

Collection of Louis XVI.

**239 *Vase of flowers.***

H. 0,80. — W. 0,61. — W.

In a vase, ornamented by a bas-relief representing childrens' games, and placed on a marble table, are roses of different kinds, poppies, tulips, anemones, etc. In the back ground, a man coming down the steps of a stairs, and showing a marble group, representing a man carrying off a woman. Numerous insects are creeping

on the flowers, or flying over them. — This painting is signed : *Jan Van Hüysum fecit.*

Collection of Louis XVI.

240 *Large vase ornamented with bas-reliefs, and filled with flowers of different kinds.*

H. 1,38. — W. 1,08. — C.

It is placed on a marble pedestal; at the foot of the vase is a bird's nest and eggs. — Signed : *J. V. Hüysum fecit.*

Collection of Louis XVI.

**JANSSENS** (VICTOR-HONORÉ), *born in Brussels in 1664, died in the same city in 1739. — (Flemish School.)*

Pupil of Volders.

241 *Hot-cockles.*

H. 0,58. — W. 0,83. — C. — Heads 0,20.

On the left, near a pedestal, a man is talking with a woman, standing. On the right, against a row of columns, under a niche, where statues of Venus and Cupid are seen, a gentleman, seated near a lady playing on the guitar, and several persons playing hot-cockles. Garden in the back ground. — Signed : *H. Janssens fecit.*

Old collection.

**JARDIN or JARDYN** (KAREL DU), *painter and engraver, born in Amsterdam about 1635, died at Venice, the 20th of November 1678. — (Dutch School.)*

Pupil of N. Berghem, or according to other authors of P. Potter.

242 *Calvary.*

H. 0,97. — W. 0,84. — W. — Heads 0,25.

On the left, Jesus Christ is nailed on the cross, between two thieves; Magdalen and saint John are on each side of the cross. In front, the Virgin seated, and three holy women. In a corner, a horseman in armor, talking to a man half naked, who holds the sponge, at the end of a stick. On the right, other horsemen with standards, and, at the foot of the cross, on which is nailed the bad thief, soldiers playing at dice for the garment of Christ. — Signed in the center: K. DU IARDIN *fec* 1661.

Collection of Louis XIV.

243 *The Italian Mountebanks.*

P. 0,42. — W. 0,52. — C. — Heads 0,13.

On the right, in front of tents erected before a house, and through which Punchinello is passing his head, a buffoon is performing on boards placed upon casks. Near him is an open chest, filled with drugs. At the foot of the estrade, Harlequin is seated on a stool, and playing on the guitar. On the left, a group of spectators, among whom are seen a woman, carrying a child on her back, a man, wrapped in a large cloak, an ass, and a young boy mounted on a mule, the rich muzzle of which, bears the letters B-A. In the back ground, hills with ruins and poplar trees. — Signed: K. DV. IARDIN *fec*. 1657.

Collection of Louis XVI.

244 *The Ford. (Italian site.)*

H. 0,23. — W. 0,30. — W. — Heads 0,025.

A peasant, accompanied by a child, an ass and a dog, is crossing a shallow stream, which flows at the foot of a hill, on which a chapel is built. Farther off, on the right, a countryman, four cows, and a goat are fording the rivulet. In the back ground, high and barren mountains are seen. — Signed: K. DV. IARDIN.

Collection of Louis XVI.

245 *The pasture ground.*

H. 0,51. — W. 0,46. — C. — Heads 0,04.

In front, a sheep standing, a sheep and two lambs lying down, two chickens and a cow browsing. On the right, a calf lying down. Farther off, two horses, of which one is resting his head on the other's neck. On the left, a cluster of trees, under which is seen the horizon, a shepherd seated on the ground, and patting his dog. — Signed : K. DV. IARDIN. *fec.*

Collection of Louis XVI.

246 *The grove.*

H. 0,54. — W. 0,44. — C.

In the fore ground, a cow standing ; another cow, two sheep, a lamb and an ass lying down. Farther off, on the right, two rocks, a tree nearly bare, and a stream, forming a cascade. In the back ground, hills and trees are seen. — Signed : K : DU : IARDIN : *fe.* 1646.

Collection of Louis XVI.

247 *Landscape and animals.*

H. 0,65. — W. 0,58. — C. — Heads 0,12.

On the left, a man on horseback, followed by two coupled dogs, throws a few pieces of money in a young beggar's hat. Near the latter, a young girl, seated on the ground near a cottage, surrounded with straw mats, holds a spinning wheel, and caresses a dog. In front, a cow, a sheep, and a goat lying down. Hills in the back ground. — Signed : K. DV IAR. DIN.

Old collection.

248 *Landscape and animals.*

H. 0,32. — W. 0,26. — W. — Heads 0,10.

In the fore ground, a piebald horse, very thin and without harness, watched by two ragged little boys;



one of them is seated. On the left, an ass and her colt lying down, a sheep standing. In the back ground, a white wall, and the tops of several Italian buildings.

Old collection.

## 249 *Landscape and animals.*

H. 0,91. — W. 1,21. — C. — Heads 0,11.

On the left, in the fore ground, a cow and a dog. In the middle of a stream, which flows between woody and steep shores, a cart, on which is seen a woman, seated on bags and holding a child; a young peasant is pushing the cart, another, older, leads the horse by the bridle. Behind, a man riding on a mule; in front, a peasant with bare legs, carrying a woman in his arms. In the stream, an ass and three goats; farther off, on the right, an ass braying, near a colt. In the back ground, a bridge thrown across a fall of water, and in the distance, mountains covered with trees, and overlooked by battled walls and towers. — Signed : K. DV. IARDIN fe. 1660.

Collection of Louis XVIII.

## 250 *Portrait of a man.*

H. 0,22. — W. 0,19. — Cop. — Bust.

His head is bare, and he has moustaches. He wears a black doublet, a falling collar, and a black cloak, which he holds with his left hand. — Signed : K. DV. IARDIN fe. 1657.

Collection of Louis XVI.

**JORDAENS** or **JORDAANS** (JAKOB), *painter and engraver, born in Antwerp the 20th of May 1593, died in the same city, the 18th of October 1678; was buried in the reformed church of the borough of Putte, near Antwerp.* — (Flemish School.)

Pupil of Adam van Noort.



## 251 *Jesus driving the sellers out of the Temple.*

H. 2,88. — W. 4,36. — C. — Heads Nat. S.

On the left, a young negro holding an ass, and an old woman putting poultry in a cage. In the center, a confused group, in which are seen an ass, a dog barking, a sheep, a young boy thrown down, a man falling with the bench on which he was seated, a woman and her child, whom she is nursing. On the right, Christ, a whip in his hand. At the door of the Temple, a woman carrying vegetables on her head, two old men, of whom only the heads are seen, a man, leaning on a stick, and a child, putting chickens in a basket. In the back ground, two publicans, seated before a desk, placed between two columns, and a man watching what is passing from the top of a pedestal.

Old collection.

## 252 *The Last Judgment.*

H. 3,91. — W. 3,00. — C. — Heads 0,63.

In the lower part, the resurrection of the dead. On the right, a crowd of damned souls, precipitated into the bottomless abyss. On the left, the elect, carried to Heaven by angels. In the upper part, Christ, surrounded by blessed spirits; over his head, the Holy Ghost in a glory. — Signed I. IOR. FEC. 1653.

Old collection.

## 253 *The four Evangelists.*

H. 1,34. — W. 1,18. — C. — Half length, Nat. S.

Saint John, clothed in white, and his hands crossed on his breast, saint Matthew, holding a book and a pen, saint Mark and saint Luke, are standing, and in meditation, before a table placed on the left, on which is seen a book open, and resting on other volumes.

Collection of Louis XVI.

254 *The Infancy of Jupiter.*

H. 1,50. — W. 2,03. — C. — Nat. S.

On the left, the infant Jupiter seated on the ground, is crying, and showing a pot to a woman, who is milking the goat, Amalthea. On the right, a satyr is seen.

Collection of Louis XVIII.

255 *Twelfth night.*

H. 1,52. — W. 2,04. — C. — Half length, Nat S

Round a table abundantly supplied, a Flemish family is celebrating Twelfth night. On the left, the father, seated in an arm chair, having a crown on his head, lifts his glass to his lips; behind him, a young man, standing, pours out beer for a man, seated, who is holding out his glass. Farther off, a man is presenting a rich cup, to a young woman wearing a toque, near whom is a little girl. On the right, a young man holding a pewter pot, and an old woman are seen; behind them, a servant bringing a dish. In front, a young woman, seated on a chair, is turning, and holding out her glass.

Collection of Louis XVI.

256 *Concert after the repast.*

H. 1,54. — W. 2,08. — C. — Half length, Nat. S.

Seated before a table, covered with dishes and fruit, an old man holds a silver pot, beating time with the lid. On the left, an old woman, seated in a large willow arm chair, on which is perched an owl, is singing, and looking at a piece of music; before her, a child is blowing in a small flageolet. On the right, a young woman, a child on her knees, holds a glass with her right hand. In the back ground, a woman standing, is singing with a child in her arms; near her a man is playing on the bagpipes. — On the painting, the following inscription is written : *Vt genus est genius concors consentus ab orbis.*

Collection of Louis XVI.

**257** *Portrait of Michel-Adrien Ruyter, Dutch Admiral.*

H. 0,94. — W. 0,73. — C. — Bust Nat. S.

His head is bare, his left hand resting on a gilt baldric; the right, holding a glove, is resting on his side.

Collection of Louis XVIII.

**JUSTE D'ALLEMAGNE**, *lived in 1451.* — (German School.)

There is no reliable information of this artist.

**258** *Altar piece divided into three compartments :*

**1°** *The Annunciation.*

H. 1,56. — W. 1,07. — W. — Half S.

The Virgin, kneeling, is receiving with emotion the messenger of the Lord; from the open gallery in which she is praying, the country and the city of Nazareth are discovered.

**2°** *Saint Benedict and saint Austin.*

H. 0,98. — W. 0,48. — W. — Half S.

**3°** *Saint Stephen, Deacon, and saint Ange, Carmelite.*

H. 0,98. — W. 0,48. — W. — Half S.

Collection of Louis XVIII.

**RALF (WILLEM)**, *painter and engraver, born in Amsterdam in 1630, died in the same city, the 30th of June 1693.* — (Dutch School.)

Pupil of Henri Pot.

259 *Interior of a cottage.*

H. 0,40. — W. 0,53 — W. — Heads 0,13.

At the foot of a coarse table covered with meat, house-keeping utensils, two cabbages, and other vegetables are scattered on the ground ; a broom is resting against a wooden partition, on which a chicken is perched ; near it, a servant is standing on the sill of a door, which is reached by a short ladder. In the fore ground, on the left, a dorsel full of vegetables, is leaning against the edge of a well, and in the back ground, a man and a woman are seen near a chimney.

Collection of Louis XVI.

**KAREL DU JARDIN.** — *See* JARDIN (DU).

**KESSEL** (JOHANN VAN), *born in Antwerp in 1626, died in the same city. The date of his death is not precisely known. Several authors state that it took place in 1678 or 1679, and Palomino Velasco fixes the date of his death in 1708, and at Madrid. — (Flemish School.)*

Pupil of Simon de Vos.

260 *The Holy Family in the center of a Wreath of flowers.*

H. 0,72. — W. 0,53. — W. — Dimension of the medallion : h 0,29 ; W. 0,22 ; Heads 0,23.

The wreath of flowers surrounds an hexagonal medallion, in which are seen the Virgin seated, the Infant Jesus standing, one foot on the serpent, and holding in his left hand the globe of the world. On the right, saint Joseph, his elbow leaning on a table. On the left, an angel holding a harp. At the four corners of the painting, the Evangelists are seen ; in the upper part, God the Father ; in the lower part, Satan and Death, vanquished. These last compositions are in grey camaieu.

Napoleon Museum.

**REULEN.** — *See* CEULEN.

**KRANACH.** — *See* CRANACH.

**KRAYER.** — *See* CRAYER.

**KUYP.** — *See* CUYP.

**LAAR or LAER** (PIETER VAN), *surnamed* BAMBOCCIO, BAMBOCHE or LE SNUFFELAER, *painter and engraver, born in Laaren, near Naarden (in Holland), died in Harlem in 1673, in 1674 or 1675, according to the different biographers.* — (Dutch School.)

Pupil of Johann del Campo.

## 261 *The departure from the inn.*

H. 0,33. — W. 0,43. — Oval shape. — W. —  
Heads 0,12.

Two travellers are preparing to continue their journey; one of them is already on horseback, and the other, standing on a stone, is about mounting his horse. Behind them, on the right, the hostess, a mug in her hand, is assisting at their departure.

Old collection.

## 262 *The Shepherds.*

H. 0,33. — W. 0,43. — Oval shape. — W. —  
Heads 0,12.

On the banks of a river bounded by mountains, a woman stooping, is milking a goat; near her, a shepherd, seated on the ground, is playing on the pipe; a cow, a goat, and a dog are near him.

Old collection.



**LAIRESSE** (GERARD DE), *painter, engraver and author, born in Liege in 1640, buried in Amsterdam the 28th of July 1711. — (Dutch School.)*

Pupil of his father Renier de Lairese.

## 263 *The Institution of the Eucharist.*

H. 1,39. — W. 1,63. — C. — Heads 0,70.

Jesus is seated at table with his disciples. On the left, a negro is pouring the wine, contained in an ewer, into another vase, placed to cool in a copper basin. On the right, a costly ewer and tray, a dog gnawing a bone, and a large wax taper, placed on the ground. In the back ground, columns, between which several women are seen. On the copper basin on the left, is written the artist's monogram, formed of the letters G. L.

Collection of Louis XVI.

## 264 *Landing of Cleopatra at the port of Tarsus.*

H. 0,60. — W. 0,67. — C. — Heads 0,27.

On the left, near the quay, the richly carved prow of a galley, and Cleopatra, led by Antony, at the foot of the steps of a door of honor. On the right, before this door, a woman seated, with a child; an old woman, a young boy and a soldier. In the back ground, on the left, vases, statues and buildings; under the door, three soldiers, and farther off, on the upper steps, the King, waiting for Cleopatra. — On the sail of the galley, are written the artist's initials : G. L.

Collection of Louis XVI.

## 265 *Children dancing.*

H. 0,57. — W. 0,76. — C. Heads 0,40.

A bacchante, seated on the ground near a monument, is holding a triangle, to the sound of which, six naked children are dancing. Near her are a vase, grapes on a tray, and a delph vase with blue figures, bearing the



Initials of the painter. — This painting is also signed :  
*G. Lairesse in et f.*

Collection of Charles X.

## 266 *Hercules between Vice and Virtue.*

H. 1,13. — W. 1,84. — C. — Half length, Nat. S.

In the center of the composition, the young Hercules, beardless, holds in his right hand, his club resting on his shoulder. On the left, Virtue standing near a pedestal; between the two figures, a young woman. On the right, Vice, under the form of a woman richly attired, seated, and trying to detain Hercules by his arm; behind her, an aged woman. In the back ground, trees are seen, and on the left, part of a circular temple.

Old collection.

**LEDUC.** — *See* DUCQ.

**LELY.** — *See* FAES.

**LIEVENS, LIVENS or LYVINS** (JAN), *painter and engraver, born in Leyden, the 24th of October 1607. The greater number of biographers state, that the date of his death is unknown; some suppose it to have been in 1663; Sandrard believes that he was still living, when his work was published, which was in 1683. — (Dutch School.)*

Pupil of G. van Schooten and of Pieter Lastman.

## 267 *The Virgin visiting saint Elisabeth.*

H. 2,80. — W. 1,98. — C. — Nat. S.

The Virgin, is pressing in her arms Elisabeth, clothed in a long purple velvet dress, trimmed with fur, and followed by a small white dog. On the left, Joseph, conversing with the High Priest Zachary, who is standing on the right, on the threshold of his door; a young boy is behind him. — Signed I. L.

Collection of Louis XVI.

**LIMBORCH** or **LIMBORGH** (HENDRIK VAN), *born in The Hague in 1680, died in 1758. — (Dutch School.)*

Pupil of J. Hendrik Brandon, of Robert du Val and of Adriaan van der Werff.

## 268 *The repose of the Holy Family.*

H. 0,72. — W. 0,55. — C. — Heads 0,48.

On the right, the Virgin seated on a mound, holding a roll of parchment; behind her, saint Joseph lying down, his head resting on his left hand. Before the Virgin, the Infant Jesus, on whose head the young saint John is placing a wreath of flowers, while saint Ann is raising a white veil which covered it. On the left, an old man with a long beard, richly clad, his right hand resting on a pedestal in front of his house, is speaking with respect, to the Virgin. This last head appears to be a portrait. — Signed, on the pedestal : H. V. LIMBORCH. F.

Old collection.

## 269 *The Golden Age.*

H. 0,63. — W. 0,85. — Heads 0,35.

In the center, a young man seated on a mound, is placing with his right hand, a flower on the head of a young woman, stooping, and on whose knees is leaning a child, sleeping. On the right, a naked woman, standing, her back turned, holding a wreath of flowers; and two children attempting to seize a pear, which a woman is presenting to them. Quite in the fore ground, and half in the water, a child, who has a fish in his hand; another carrying a duck, to which a third child is giving a worm to eat. On the left, men, women and children, eating, drinking and dancing. — Signed : H. V. LIMBORCH. F.

Collection of Louis XVI.

**LINGELBACH** (JOHANNES), *painter and engraver, born in Frankfort on the Mein in 1625, died in Amsterdam in 1687. — (Dutch School.)*

The name of his master is not known.

270 *Vegetable market in Rome.*

H. 0,69. — W. 0,87. — C. — Heads 0,20.

On the left, a man on a mule, and three others, playing morra. In the center, a woman walking, holding a little boy by the hand; a young girl, arranging vegetables lying on the ground. On the right, a market woman seated, and near her, also seated, a peasant, holding a basket covered with a cloth. Behind this group, three men, to whom a woman placed at a window is beckoning. In the back ground, on the right, the stairs of Monte-Cavallo, with its marble horses seen in profile. On the left, a column and a carriage. — Signed: I. LINGELBACH, 1670.

Old collection.

271 *View of a sea port in Italy.*

H. 0,69. — W. 0,83. — C. — Heads 0,20.

On the left, under a sort of portico in ruins, two men, reading a bill pasted on one of the columns. At the foot of the column, two galley-slaves, one seated on the ground, the other on a bale of merchandise, and a porter, carrying a cask on his back; near him, a gentleman talking to a lady, whom a negro is protecting from the sun, by holding a large parasol over her head; a beggar, seated on the ground, is asking alms from her. On the right, four sailors, of whom three are seated, and a Levantine, standing near a package. In the back ground, a large bridge with several arches, and terminated by a large round tower. — Signed: I. LINGELBACH *fecit*.

Napoleon Museum.

272 *Peasants drinking before the door of an inn.*

H. 0,36. — W. 0,47. — C. — Heads 0,18.

In the center, an Italian peasant, a basket on her arm, and seated on the ground, extends her hand to receive

a glass, which a peasant covered with a sheep's skin, and seated on a bench, is presenting to her. On the right, in front of the inn, the landlord holding a bottle, a young boy carrying away a dish, a peasant, seated on a step, and leaning on his basket. Behind, a man holding a glass, and another personage, his elbow leaning on a cask. Farther off, a cart, a peasant watering his horse at a fountain, over which is a Triton. In the back ground, houses and a dome are seen.

Collection of Louis XVIII.

## 273 *Landscape.*

H. 0,69. — W. 0,61. — C. — Heads 0,14.

In the center of the fore ground, a peasant on horseback, is holding a basket containing poultry, and is talking to a man standing. On the left, another peasant riding, with his wife behind him, is speaking to a man, carrying a dorsel. On the right, are seated a man and a woman, her arm passed through the handle of her basket, on which a child is resting his hand. In the back ground, on the right, a labourer; on the left, two men fishing with rods, harvesters, a river and hills are seen. The landscape is by Wynants. — This painting bears the signatures of the two artists: *J. Wynants, en Lingelbach.*

Old collection.

**LIVENS.** — See **LIEVENS.**

**LOO (JAKOB VAN) or VANLOO,** *born in Sluys (in Flanders) in 1614, died in Paris, the 26th of November 1670. — (Dutch School.)*

He was the son and pupil of Jan van Loo.

**274 *Portrait of Michel Corneille the father, painter and rector of the Royal Academy, died in 1664, at the age of 61.***

H. 1,18. — W. 0,88. — C. — Half length, Nat. S.

He is represented his head bare, and turned to the right. Hewears a large falling collar, a black garment,

and a mantle of the same colour. His right hand is leaning on his hip.

Old collection.

## 275 *Head of a Woman.*

H. 1,03. — W. 0,80. — C. — Half length, Nat. S.

She is represented nearly naked, turned to the left, and her right hand resting on her breast.

Old collection.

## LYVINS. — See LIEVENS.

**MAAS** or **MAES** (AAERT or ARNOLD VAN), *painter and engraver, born in Gouda in 1620, died in the same city in 1664.* — (Flemish School.)

Pupil of David Teniers.

## 276 *Interior of a guard house.*

H. 0,51. — W. 0,77. — C. — Heads 0,40.

On the left, three soldiers playing at dice, on a large drum; behind them, a woman, standing. On the right, in the back ground, three figures.

Collection of Louis XVIII.

**MABUSE** (JAN VAN), or **GOSSAERT** *according to Fiorillo, born in Maubeuge (in Hainault) about in 1470, died in Antwerp in 1532.* — (Flemish School.)

The name of his master is not known.

## 277 *Portrait of Jean Carondelet, Chancellor of Flanders, born in Dole in 1469, died in Mechlin the 8th of February 1544.*

H. 0,43. — W. 0,27. — W. — Bust small S.

His head is bare, and he has no beard; his hands are joined, and he wears a mantle, trimmed with fur. —



Round the frame is written : REPRESENTACION. DE. MES IRE. JEHAN. CARONDELET. HAVLT. DOYEN. DE. BESANÇON. EN. SON. EAGE. DE. 48. A. ; and on the lower part : FAIT L'AN 1517. — Behind the pannel is painted a niche, where are seen suspended the arms of Carondelet, and the letters I C twined in ribbons; below the niche is written his motto : MATVRA.

## 278 *The Virgin and the Infant Jesus.*

H. 0,43. — W. 0,27. — W. — Small S.

The Virgin is seen to the waist, her head bare, her hair flowing, with a pearl band; she holds in her arms the Infant Jesus nearly naked. — Round the frame is written : MEDIATRIX. NOSTRA. QVE. ES. POST. DEVM. SPES. SOLA. TVO. FILIO. ME. REPRESENTA.; and in the lower part : JOHANNES. MELBODIE. PINGEBAT. — Behind this pannel is painted, in a niche, a skull without its lower jaw; above, on a scroll, this legend is written in gothic letters : FACILE CONTEMNIT OMNIA QVI SE SEMPER COGITAT MORITVRVM. Hiecrinimus. 1517.; and on the lower part the device : MATVRA.

Collection of Louis-Philippe.

**MALBODIUS** or **MALBOGI.** — See MABUSE.

**MASSYS.** — See MATSYS.

**MATSYS** (QUINTEN or QUENTIN), born in Antwerp, about 1460. It appears from two authentic documents, that he was still living, the 8th of July 1530, but that he was dead, the 12th of October 1531. — (Flemish School.)

The name of his master is unknown.

## 279 *The banker and his wife.*

H. 0,71. — W. 0,63. — W. — Half length, small S.

On the left, a man with a toque on his head, clothed in a blue robe, with the collar and sleeves trimmed with fur, is seated before a table covered with a green



cloth, and is weighing gold pieces in a scale. On the right, by his side, his wife, dressed in red, and seated, like him, on a bench with a back to it, is holding a missal with paintings, open before her, and looks at him weighing the gold. On the table, a glass, pearls on black silk, rings on a piece of rolled paper, a weight, and a mirror, which reflects the bust of a man dressed in red, and reading near a window, through which trees and a steeple are seen. In the back ground, two shelves against the wall; on the edge of the lower one, are hanging a case, a scale, and a ring, to which is attached a sort of rosary. On the upper shelf is a glass bottle, an orange, papers, registers, and a bundle of letters, on the covers of which is written in gothic characters : *Quinten Matsys schilder 1518 (or 1519?)*

Napoleon Museum.

## MATSYS (QUINTEN) — (*Attributed to*).

### 280 *Christ taken down from the cross.*

H. 2,20. — W. 2,14. — Sloped in the upper corners. — W. — Small S.

In the center of the composition, Nicodemus, still standing on the ladder, is taking down the body of Christ, which he is holding in his arms. Above him, an attendant, a hammer in his belt, is supporting the left arm of the Saviour. A holy woman, kneeling, and in tears, is pressing the right arm with grief; while the legs are born by Joseph of Arimathea standing, and by Mary Magdalen, kneeling; behind her, another holy woman is presenting the crown of thorns to Joseph of Arimathea. On the left, saint John, clothed in red, is receiving in his arms, the Virgin fainting. In front, a skull is on the ground, a tibia near the cross, and before Magdalen, a vase of perfumes on which is her glove.

Napoleon Museum.

**MATSYS (JAN)**, *was painting from 1531 to 1565.* — (Flemish School.)

Son of Q. Matsys and pupil of Jakob Oskens.

281 *David and Bethsabee.*

H. 1,62. — W. 1,97. — W. — Nat. S.

Bethsabee, nearly naked, wearing a pearl necklace, and bracelets on her arms, is seated on the terrace of her garden. Near her, on the right, two women kneeling; one is holding a sponge in a basin, the other is carrying a vase. On the left, the messenger of the king, and behind him a young negro, holding in a leash a greyhound, on which a little dog is rushing. Farther off, still on the left, on a gallery of his palace, David accompanied by several personages. In the back ground, gardens and a city are seen. — On the cornice of the palace is written: 1562. COANES MASSIIS PINGEBAT.

Given by the Count de Morny, in 1852.

**MEEL** or **MIEL** (JAN), *painter and engraver, born in Antwerp in 1599, died in Turin, in 1664, or according to Passeri, in 1656. — (Flemish School.)*

Pupil of G. Zeegers in Flanders, and of Andrea Sacchi at Rome.

282 *The beggar.*

H. 0,15. — W. 0,25. — Tin. — Heads 0,08.

A beggar is asking alms from peasants, who are eating near the door of a cottage. In the back ground, on the left, cows and goats.

Old Collection.

283 *The Neapolitan barber.*

H. 0,15. — W. 0,25. — Tin. — Heads 0,08.

On the right, at the foot of a sort of tower, a barber, standing, is shaving a man, seated on a stone. On the left, lazzaroni, standing or lying down, are playing. In the back ground a seaport is seen.

Old collection.

284 *Landscape.*

Diameter 0,54. — Round shape. — C. —  
Heads 0,14.

A woman, seated, is watching her flock; near her, a young shepherd is playing with his dog. In the back ground, a thatched hut, built against rocks.

Old collection.

285 *The soldiers' halt.*

H. 0,39. — W. 0,51. — Oval shape. — Cop. —  
Heads 0,08.

At the entrance of a grotto, in which soldiers are playing at cards, an officer is giving orders to a halberdier. On the right, in the grotto, is seen a cavalier, feeding his horse, and outside, tents and a chariot.

Old collection.

286 *The travellers' dinner.*

H. 0,39. — W. 0,51. — Oval shape. — Cop. —  
Heads 0,09.

On the left, travellers seated on the ground, are eating, near a cart drawn by two oxen. On the right, peasants, seated at a table set on the outside of an inn, are singing and drinking, to the sound of a bagpipe; a man on horseback, driving a horse laden with packages, and small casks, holds his glass to be filled by a groom; farther off, a servant girl, accompanied by a child, is throwing grain to the chickens. In the back ground, hills and two horsemen are seen.

Old collection.

**MEER** (JAN VAN DER), born in 1628, in Schoonhoven, near Utrecht, according to Houbraken; in Harlem, according to d'Argenville, who fixes the date of his death in 1691, while other authors give the date of 1711. — (Dutch School.)

He is believed to have been a pupil of Broers.

287 *Entrance of an inn.*

H. 0,70. — W. 0,66. — C. — Heads 0,32.

A man dressed in red, seated before the door of an inn, a pipe in his hand, is speaking to a servant girl, standing before him, and holding a pewter mug and a glass. Near them, a dog, and in the back ground, the country is seen.—Signed *J. van der Meer*, 1652 (or 1653).

Old collection.

**MELBODIE.** — See MABUSE.

**MEMLING** (HANS), *Painted from 1470 to 1484.* — (Flemish School.)

He studied the school of van Eyck, and perhaps had Rogier van der Weyden for master.

288 *Saint John the Baptist.*

H. 0,48. — W. 0,12. — W. — Heads 0,32.

He is represented in the middle of a landscape, turned to the right, wearing a camel's hair shirt, tight at the waist, and his hands bare. In the distance, the painter has represented several subjects, drawn from the life of the saint; he is seen, on the banks of a river, baptising Jesus Christ; farther off, he harangues the people; on a mountain, in front of a castle with battlements, he is beheaded, and his head is taken by Salome, to Herodias.

Bought in 1851.

289 *Saint Mary Magdalen.*

H. 0,48. — W. 0,12. — W. Heads, 0,32.

She is standing in the middle of a landscape, turned to the left, wearing a scarlet velvet robe, with gold figures, and a dark purple mantle; she carries a vase

of perfumes in one hand, and with the other, she is holding her mantle. In the back ground, on the left, the resurrection of Lazarus, and Magdalen, kneeling at the feet of Christ, at the house of Simon the leper. On the right, Christ appearing to Magdalen, under the form of a gardener. Farther off, a cave in a rock, where the saint had retired. Two angels are carrying her off to Heaven.

Bought in 1851.

**MENGES** (ANTON-RAFAEL), *painter and author, born in Aussig (in Bohemia), the 12th of March 1728, died in Rome, the 29th of June 1779. — (German School.)*

Pupil of his father.

**290** *Portrait of Marie-Amélie-Christine de Saxe, Queen of Spain, Consort of Charles III, born in 1724, died in 1760.*

H. 1,29. — W. 0,97. — C. — Half length, Nat. S.

The Princess has her hair combed back, and powdered; she wears hanging eardrops, and a diamond necklace, over a black velvet ribbon. A decoration is fastened to her grey silk dress with large figures, which is adorned with feathers. She holds in her right hand, two white pinks, and a fan in the left. Behind, the balustrade of a terrace, and a stone vase, filled with flowers. Landscape.

Old collection.

**MESSYS.** — *See MATSYS.*

**METSYS.** — *See MATSYS.*

**METSU** (GABRIEL), *born in Leyden in 1615, died in Amsterdam in 1658. — (Dutch School.)*

There is no information about his life.



291 *The woman taken in adultery.*

H. 1,35. — W. 1,64. — C. — Heads 0,60.

On the right, a soldier leaning against a column. In the center, Christ writing these words on the ground : *Qui sine peccato est vestrum, primus in illam lapidem mittat (et ait) Mulier ubi sunt qui te accusabant? Nemo te condemnarit? Nemo DNE. Nec ego te condemnabo vade in pace, etiam amplius noli peccare.* An old man with spectacles, is reading what Christ has been writing. Before him, the woman taken in adultery, in tears, to whom the High Priest is showing the law. Near her, a soldier, holding her dress. In the fore ground, on the left, a scribe dressed in red, turning his back, and seen half length, is mounting the steps of the Temple, with a book under his arm. — Signed : *G. Metsu a° 1653.*

Old collection.

292 *The vegetable market in Amsterdam.*

H. 0,95. — W. 0,82. — C. — Heads 0,28.

In the fore ground, on the left, an old cook, her hands on her hips, is disputing with a market woman, seated on a wheelbarrow, full of vegetables. Behind the latter, is a peasant, carrying a wicker cage on his back. In the center, a burgher's wife with an apron, her arm passed in the handle of a tin can, is smiling at the attentions of a young man, dressed in red. On the right, a hen on the ground, a basket of vegetables, a spaniel, looking at a cock, perched on a wicker cage. Farther off, on the left, a cook is bargaining for a hare, with a woman who is in a stall. In the center, a man with a wig, wearing a collar, and a black mantle; on the right, an old woman seated before a table, and selling cordials to a man dressed as a Turk, who is taking money out of his purse. A large tree, on the left, occupies nearly all the upper part of the painting. In the back ground, a canal, a boat, and on the other side, houses are seen. Signed, on a paper on the ground : *Metsu.*

Collection of Louis XVI.



293 *An officer receiving a lady.*

H. 0,63. — W. 0,47. — W. — Heads 0,33.

On the right, near a table covered with a cloth, an officer, standing in a respectful attitude, his hat in his hand, is ordering refreshments for a lady who is seated, and holding a glass. Behind her, on the left, a page is carrying a silver salver, on which is a lemon. In front, a little dog with a collar, a glove on the ground, a chair, against which a cane is leaning. In the back ground, a half opened curtain; on the right, a tall chimney piece, with marble columns.

Old collection.

294 *The music lesson.*

H. 0,31. — W. 0,25. — W. — Heads 0,22.

A woman, in a dress of white satin, with a red bodice, is sitting at a harpsichord, and is placing her right hand on the key board. A young man in a mantle, standing behind her chair, holds his hat in his left hand, and points with his right, to the music placed on the harpsichord. On the left, a window with a red curtain, raised. — Signed, on a paper, placed on the harpsichord : *G. Metsu.*

Collection of Louis XVIII.

295 *The chemist.*

H. 0,27. — W. 0,24. — W. — Half length.

He is seen nearly in profile, and turned to the left. He is seated near a window, and holds on his knees an open book. On the edge of the window, are placed an inkstand, a bronze mortar, and a china vase. A framed sign, on which is seen a man, showing a phial, is hung on the left, out of the window, of which the upper part is covered with ivy. In the back of the apartment, are seen books on shelves, and a globe. — Signed, on the back of one of the books. *Metsu.*

Collection of Louis XVI.

296 *A Dutch woman.*

H. 0,28. — W. 0,26. — W. — Half length.

She is seated near a table, covered with a cloth ; her left hand is leaning on the table, holding a glass, and in the right, a pot of beer. On the table, a decanter of cordials, and a pipe. In the back ground, a chimney piece, of which the upper part is supported by a caryatide.

Old collection.

297 *A Dutch cook.*

H. 0,28. — W. 0,26. — W. — Half length.

She is seated, and peeling apples. Before her, on the left, on a table, covered by an old cloth, a hare and a small pail are seen. — Signed, in the upper part of the painting, on the left : *G. Metsu.*

Old collection.

298 *Portrait of Corneille Tromp, Dutch Admiral, born in 1629, died in 1691.*

H. 0,93. — W. 0,76. — C. — Half length, Nat. S.

He wears a black hat, a red coat, a wide baldric, and black gloves, edged with gold and silver fringe. His left hand is resting on his hip, and the right is leaning on a cane.

Napoleon Museum.

**MEULEN** (ANTON FRANZ VAN DER), born in Brussels, in 1634, died in Paris, the 15th of October 1690. (Flemish School.)

Pupil of Peter Snayers.

299 *The army of the King, encamped before Tournay (June 1667).*

H. 2,65. — W. 3,85. — C. — Heads 0,33.

In the fore ground, on the left, in the middle of a group of horses, waggons and baggage, a man is arranging clothes in a trunk. On the right, near a tent, soldiers, lying down on the ground, are playing cards, and a monk is reading a book. In the back ground, horsemen in the plain, and the city in the horizon.

Collection of Louis XIV.

300 *Arrival of Louis XIV before Douai, which he had invested by his cavalry, in 1667.*

H. 2,20. — H. 3,28. — C. — Heads 0,33.

In the fore ground, an equipage with the King's liveries, and mules laden with baggage; one of them falls under its load, and men are trying to raise it up. Farther off, on the left, the road, obstructed with horsemen, carriages, and chariots. Squadrons of cavalry are forming in the plain. In the horizon the city is seen.

Collection of Louis XIV.

301 *Entrance of Louis XIV and of the Queen Marie-Thérèse in Douai (August 1667).*

H. 0,63. — W. 0,78. — C. — Heads 0,30.

The Queen, in her coach, is receiving the homage of the magistrates kneeling before her; one of them is reading a harangue. On the left, near the coach, Louis XIV on horseback, surrounded by his guards.

Collection of Louis XIV.

302 *View of the army of the King, marching on Courtray, which was taken the 18<sup>th</sup> of July 1667.*

H. 2,80. — W. 3,26. — C. — Heads 0,33.

The King, holding his hat, to prevent its being blown off by the wind, and followed by his officers, is riding

towards the city. The road leading to it, is filled with troops and baggage. In the fore ground, two soldiers, lying down.

Collection of Louis XIV.

303 *View of the city and Siege of Oudenarde, at which the king commanded in person, in 1667.*

H. 2,13. — W. 3,33. — C. — Heads 0,33.

In the center of the composition, Louis XIV, accompanied by the Marshal de Turenne, is followed by several horsemen. An officer, whose horse is prancing, is speaking to the King, his hat in his hand. On the left, a group of four cavaliers, of whom one, who has his back turned, is holding his hat.

Collection of Louis XIV.

304 *Entrance of Louis XIV, and of the Queen Marie-Thérèse, in Arras (August 1667).*

H. 2,32. — W. 3,31. — C. — Heads 0,28.

On the right, the queen, in a coach drawn by six white horses, is accompanied by the ladies of her suite, and surrounded by her pages. Behind the coach, Louis XIV and *Monsieur*, on horseback, and followed by a brilliant escort. On the left, a large crowd; in the back ground the city is seen.

Collection of Louis XIV.

305 *View of the city of Lisle, on the side of the priory of Fives, and the army of the king, before the Place (August 1667).*

H. 2,30. — W. 3,28. — C. — Heads 0,30.

On the left, Louis XIV on horseback, followed by his guards, and three officers, with hats in their hands, who appear to be receiving his orders. Farther off, a

small river, which washes the gardens of the priory, bounded on the right by a road, to which a small bridge is leading. In the back ground, a vast plain, and the city of Lisle.

Collection of Louis XIV.

306 *Battle near the canal of Bruges (August 1667).*

H. 0,50. — W. 0,80. — C. — Heads 0,25.

In the fore ground, on the right, Louis XIV, followed by several horsemen, is giving orders to a General galloping at his side, his hat in his hand. Farther off, troops are crossing the canal. In the back ground, a charge of cavalry, and the besieged city, in flames.

Collection of Louis XIV.

307 *View of the city of Dole, surrendered to Louis XIV, the 14th of February 1668.*

H. 2,16. — W. 2,94. — C. — Heads 0,33.

On the left, on a mound, the King on horseback, and followed by his officers, appears to be speaking to a foot-guard; a cavalier, galloping, takes off his hat, as he passes near him. On the right, several soldiers, seated round a fire, burning near a cottage. In the back ground, the city.

Collection of Louis XIV.

308 *The crossing of the Rhine (12th of June 1672).*

H. 0,50. — W. 1,11. — C. — Heads 0,28.

Louis XIV, riding a piebald horse, and surrounded by the Princes and his Generals, is giving orders to an officer on foot. Farther off, the artillery is protecting the cavalry, which is crossing the river.

Collection of Louis XIV.



309 *Arrival of the King at the camp before Maëstricht (in 1673).*

H. 2,31. — W. 3,32. — C. — Heads 0,33.

The King is riding a white horse, and surrounded by his guards. An officer seen full face, is speaking to him. On the left, two other cavaliers, galloping towards the King; one of them lifts his hand to his hat; in front, a page putting on his boots. In the back ground, the city.

Collection of Louis XIV.

310 *View of the city and castle of Dinan, on the Maese, besieged, and taken by Louis XIV (May 1675).*

H. 2,33. — W. 3,31. — C. Heads 0,30.

On the left, the King, surrounded by his officers, is riding towards the city, situated on the banks of the Maese; on the right, rocks, fragments of buildings, a cross, and in the back ground, the castle, built on the rock.

Collection of Louis XIV.

311 *Valenciennes taken by storm by Louis XIV (16th of March 1677).*

H. 2,26. — W. 3,35. — C. — Heads 0,33.

Louis XIV, riding a light bay horse, followed by an escort of cavaliers with mantles, is giving orders to an officer, who is arriving at full gallop; he appears to be pointing out to him with his cane, the spot to which he is to repair. Farther off, on the left, the body guards are in battle order, in the plain; and the cavalry riding towards the besieged city.

Collection of Louis XIV.



312 *View of the city of Luxemburgh on the side of the Springs of Mansfeld, taken the 3d of June 1684.*

H. 2,22. — W. 4,00. — C. — Heads 0,30.

In the center, and in the fore ground, horses, of which one is cream coloured, are held by grooms. A personage wearing a mantle, is talking to a valet, dressed in red; a beggar kneeling, is asking alms from him. On the left, a blind man led by a child, is questioned by officers.

Collection of Louis XIV.

313 *Siege of the city and castles of Namur (June 1692).*

H. 2,06. — W. 3,25. — C. — Heads 0,30.

In the fore ground, a group of cavaliers, of whom one, in a red mantle, appears to be speaking to the King, who is dressed in blue, and riding a sorrel horse. Farther off, a convoy of baggage, going towards a road, by the side of a rivulet. In the plain, the troops are forming. In the back ground, the city, overlooked by a rock, on which is built the citadel, whose guns are firing on the enemy.

Collection of Louis XIV.

314 *View of the palace of Fontainebleau on the side of the gardens.*

H. 1,90. — W. 3,35. — C. — Heads 0,33.

In the fore ground, the hunt, passing in the midst of the rocks of Avon. Louis XIV, at the head of his officers, is pursuing the stag, closely followed by the dogs. Farther off, the guards and carriages of the King. In the back ground, the flower garden, the palace and its dependencies. In the horizon, the forest is seen.

Collection of Louis XIV.

### 315 *View of the castle of Vincennes, taken from the park.*

H. 0,96. — W. 1,26. — C. — Heads 0,18.

Towards the right, at the entrance of the forest of Vincennes, the King, on a grey horse, carrying a gun, is followed by his pages, on foot, and preceded by seven dogs. On the left, a group of noblemen, on horseback. In the back ground, troops are seen; and in the distance, the castle and park of Vincennes.

Collection of Louis XIV.

### 316 *Battle at the entrance of a forest.*

H. 1,36. — W. 2,18. — C. — Heads 0,20.

On the left, a body of cavalry is fighting at the issue of a forest; cavaliers unhorsed, and wounded horses, are lying on the ground. Farther off, in one of the defiles of the forest, another fight is taking place. In the fore ground, a soldier is threatening with his sword, another soldier, thrown down, whom he seizes by the throat. A dead man is stretched near them. In the horizon, mountains are seen.

Old collection.

### 317 *Fight near a bridge.*

H. 0,23. — W. 0,33. — W. — Heads 0,03.

On the left, a combat of cavalry is taking place, on a single arched bridge; men and horses are falling into the river. In the fore ground, a standard bearer, in the center of a group of cavaliers. — Signed on the lower part, on the right: A. F. V. MEULEN. A. BRVIL.

Collection of Louis XIV.

### 318 *Fight near a bridge.*

H. 0,23. — W. 0,33. — W. — Heads 0,03.

A fight of cavalry is taking place near a rivulet, crossed by a single arched bridge, covered with comba-

tants. In the back ground, above the bridge, carts without horses are attacked. Their defenders are abandoning them, and flying in disorder. — Signed, on the bridge : A. F. V. MEULEN.

Collection of Louis XIV.

### 319 *Military convoy.*

H. 0,19. — W. 0,27. — Oval shape. — Cop. — Heads 0,03.

Horsemen, of whom one is dressed in red, and wears a hat with feathers, are accompanying soldiers on foot, in a hollow road. Towards the right, three soldiers, seated on the ground, and another, lying down asleep. In the back ground, a chariot with an escort, and a farm on a hill. — Signed, on the wall of the farm : AF. V. MEULEN.

Collection of Louis XVI.

### 320 *Halt of horsemen.*

H. 0,19. — W. 0,27. — Oval shape. — Cop. — Heads 0,03.

Some horsemen, after having stopped before the door of an inn, are getting ready to start; a countryman, his hat in his hand, is showing the way to two of them, and on the right, a beggar, seated on the edge of the road, is asking alms from them. In the back ground, other horsemen are seen, riding towards a building, situated on a hill. — Signed, on the top of the house : V. MEULEN.

Collection of Louis XVI.

### 321 *Horses.*

H. 0,55. — W. 0,66. — C.

Five horses on the same canvass, and without any ground. On the left, a white horse, and behind it, a bay. In the center, a white horse, of which the croup is seen, and on the right, two piebald horses.

Old collection.

**MIEL**, — See MEEL.

**MIEREVELT** — See MIREVELD.

**MIERIS** LE VIEUX (FRANS VAN), *born in Delft, in 1635, the 10th of April, according to Weyermann, or the 16th according to Houbraken; died in Leyden the 12th of March 1681.* — (Dutch School.)

Pupil of Abraham Toornvliet, of Gerard Dov, and of Adriaan van Tempel.

### 322 *Portrait of a man.*

H. 0,24. — W. 0,19. — W. — Half length.

He is seen full face, his head bare, wrapped in a red velvet mantle; his right arm is resting on the end of a balustrade, on which his hat, and a stone vase, with a poppy, are placed; he holds a cane with an ivory handle. On the right, the head of a greyhound, and behind, a young negro. In the back ground, on the left, a building; and in a niche, a statue of Venus. On the right, hills, buildings and trees are seen. — Signed on the balustrade : *F. Van Mieris.*

Collection of Louis XVI.

### 323 *A woman at her toilet.*

H. 0,27. — W. 0,22. — W. — Half length.

A woman, richly attired, and seated before a table, on which is placed a large mirror, is combing her hair. On the right, a negress is bringing an ewer, and a basin. The open door discovers on the side, a portico with columns.

Collection of Louis XVI.

### 324 *A tea party.*

H. 0,40. — W. 0,34. — W. — Heads 0,22.

Under a portico, two women richly dressed, are seated near a table; one of them, in a white satin dress, is

looking at the bottom of a cup, which she holds in the right hand; the other, with two blue feathers in her hair, is pouring out the tea. Behind her, a man standing, his back turned, is talking to a woman. On the left, a statue in the shade, only lighted on the side. On the ground, a small frame, sewing silk in a basket, an embroidered slipper with a heel. On the right, a little dog, and a chair, placed under a red curtain, raised. In the back ground, two niches with statues.

Old collection.

### 325 *A Flemish family.*

H. 0,41. — 0,32. — W. — Heads 0,23.

A Lady, seated with a foot resting on a foot-warmer, is giving the breast to a child, wrapped in swaddling clothes. On the right, two men; one, bareheaded, is seated in an armchair; the other, standing behind the latter, wears a large hat, and is looking at the child. On the left, near the lady, a wicker cradle. In front, a cat, and a dog, barking. In the back ground, a servant girl, kneeling near a chimney.

Old collection.

**MIERIS (WILLEM VAN)**, *painter and sculptor, born in Leyden, in 1662, died in the same city, the 24th of January 1747. — (Dutch School.)*

Son and pupil of Frans van Mieris le Vieux.

### 326 *Soap bubbles.*

H. 0,31. — W. 0,26. — W. — Half length.

Behind an arched window, a young boy is holding in one hand a bubble, at the end of a pipe, and a leather purse in the other. Farther off, on the left, a young girl, carrying grapes in her apron, is showing a bunch of them, with her right hand; and a child is looking at the bird in a wicker cage, placed on the edge of the window. Under it, a bas-relief, representing children playing



with a goat, and hidden on the right, by a rich drapery, falling outside.

Old collection.

### 327 *The game shop.*

H. 0,30. — W. 0,26. — W. — Half length.

Behind an arched window, a young man is holding a chicken by the legs, and showing it to a woman, on the left, who is offering him a piece of money. On the same side, a hare, hanging from the window, on the edge of which a knife, a red partridge, a duck and a napkin are seen. On the right, a wicker cage, hanging outside of the window, of which the lower part is ornamented with a bas-relief, representing children playing with a dog and a goat.

Old collection.

### 328 *The cook.*

H. 0,47. — W. 0,38. — W. — Half length.

She is drawing aside the curtain of her window, to hang a chicken on a nail, to which two partridges are already suspended, and is speaking to a young boy, holding a dish, full of meat. On the left, a carpet, carrots and a cabbage, lying on the edge of the window; a wicker cage is hanging outside. Under the window, ornamented with a bas-relief, representing children playing, a magpie is pecking at two carrots. On the right, in front, a large earthen vase, in which a poppy is planted.

Napoleon Museum.

**MIGNON** or **MINJON** (ABRAHAM), *born in Frankfort in 1637, died at Wedzlar, in 1679. — (Dutch School.)*

Pupil of Jacob Moreels.

### 329 *The nest of chaffinches.*

H. 0,82. — W. 1,00. — C.

A nest of chaffinches is on a cask, placed before a gun, of which only the barrel is seen. The mother is



flying, and brings a worm to her young ones. On the right, a squirrel, and dead birds, hanging by the beaks to branches of trees. Fishes, tied together by the gills, are suspended to the cask, or heaped before it, on the ground. In the midst of the flowers, are seen adders, and reptiles of different kinds. On the left, mushrooms, and in the back ground, a pond with frogs. — Signed : A. Mignon fec.

Collection of Louis XIV.

### 330 *Field flowers, birds, insects and reptiles.*

H. 0,48. — W. 0,42. — W.

Daisies, corn-flowers, wild poppies and gramineous plants, are growing at the foot of a shrub, in which is a bird's nest; an adder is gliding through the leaves, watching a lizard. On the left, near mushrooms, a mouse. — Signed : A. Mignon f.

Old collection.

### 331 *Flowers in a glass vase.*

H. 0,48. — W. 0,42. — W.

Roses, tulips, an iris, a pink, an anemone, a poppy and other flowers, are in a crystal vase, placed on a stone ledge. Below, in front, an ear of corn, three cherries, a snail, and two snow-drops, on the same stalk. — Signed : A. Mignon.

Old collection.

### 332 *Flowers in a glass vase, placed on a stone pedestal.*

H. 0,88. — W. 0,68. — C.

Among the flowers are poppies, roses, an orange, tulips, hydrangeas, peonies, a pink, etc. Below, and in the center, an ear of wheat, on which a little butterfly is resting. Quite on the right, a larger butterfly, near a rose. On the vase is seen the reflection of a window. — Signed : A. Mignon fe.

Collection of Louis XIV.

**333** *Flowers, fruits, birds, and insects.*

H. 0,99. — W. 0,34. — C.

On the right, on a stone, at the foot of a tree, large grapes. In the center, on the ground, a branch full of apricots, peaches, plums, and a melon. On the left, gourds are seen. In the back ground, on the same side, an arch, supported by columns. In the midst of the fruit, a mouse, creeping into a bird's nest, containing four eggs.

Old collection.

**334** *Flowers, fruits and insects.*

H. 0,75. — W. 0,60. — C.

A basket with handles, placed on a shelf in a niche, contains black and white grapes, peaches, chestnuts, cherries, plums, mulberries, etc. On the shelf, on the right, large grapes; in the middle, a quince, and peaches; on the left, a melon, and an ear of corn. Butterflies of different kinds, are flying about the fruit and flowers. — Signed: *A. Mignon fe.*

Old collection.

**MINJON.** — See MIGNON.

**MIREVELD** or **MIEREVELT** (MICHIEL-JANSZ),  
*painter and engraver, born in Delft, in 1568, died in the same city, the 27th of July 1641. — (Dutch School.)*

Pupil of Hieronymus Wierx and of Blockland.

**335** *Portrait of a man.*

H. 0,63. — W. 0,51. — W. — Bust Nat. S.

His head is bare, seen three quarters, turned to the right; his beard and moustaches are almost white; he wears a fluted ruff, a doublet of black silk, and a velvet

mantle, of the same colour, trimmed with fur. — On the ground is written : *Ætatis* 69 A°. 1617.

Old collection.

### 336 *Portrait of a woman.*

H. 1,20. — W. 0,89. — W. — Half length, Nat. S.

She is seen three quarters, and turned to the left; wears a white cap, trimmed with lace, a chain of gold round her neck, and a wide fluted frill. Her dress is black, with small buttons ornamenting the waist; she has deep cuffs, trimmed with lace, and holds in her left hand, gloves, on which are embroidered strawberries, birds, and butterflies. On the ground is written : *Ætatis* su. 34. Anno 1634.

Napoleon Museum.

### 357 *Portrait of a man.*

H. 1,21. — W. 0,91. — W. — Half length, Nat. S.

His head is bare, seen three quarters, and turned to the right; has a beard and curled up moustaches, and wears a large falling frill. He is dressed in black, and his right hand is resting on his side; with the left, he is holding his mantle.

Napoleon Museum.

**MOL** (PIETER VAN), *born in Antwerp, in 1580, died in Paris the 8th of April 1650.* — (Flemish School.)

Pupil of Arthus Wolfort and of Rubens.

### 338 *The taking down from the cross.*

H. 2,06. — W. 1,46. — C. — Nat S.

Saint John is supporting the body of Christ, which the Virgin, kneeling, is touching, overcome with grief. On the left, behind her, two holy women, standing. On

the right, Mary Magdalen is holding the left hand of Christ, and is kissing it. Nicodemus is placed behind saint John. In front, a basket full of tools, a copper basin, and the instruments of the Passion, are seen.

Old collection.

**MOLYN LE VIEUX** (PIETER), *painter and engraver, born in Harlem about 1600, died in 1654, according to Bal-kema. — (Dutch School.)*

There is no information about his life.

### 339 *Charge of cavalry.*

H. 0,50. — W. 0,64. — W. — Heads 0,12.

On the right, on a road at the foot of a hill, on which a cottage, surrounded by palisades is built, horsemen are fighting with the sword and pistol. In the fore ground, a disabled soldier, whose back is turned, is crawling on his hands. On the left, a man holding a sword, is flying towards a clump of trees. In the back ground, mountains and a cavalier at full gallop. — Signed on the right, on a stone, with the initials PM, and dated 1643.

Old collection.

**MONI** (LUDWIG DE), *born in Breda in 1698, died at Leyden, the 15th of September 1771. — (Dutch School.)*

Pupil of van Kessel, of Emmanuel Biset, and of Philipp van Dyck.

### 340 *A family scene.*

H. 0,33. — W. 0,27. — W. — Half length.

On the right, a young girl, standing before a window, is holding a cat in her arms. Near her, a young boy, whose cap is placed on the edge of the window, is playing with a bird, and resting his left hand, on an

earthen jar. Behind him, a man in a mantle, is showing a purse to the young girl. — Signed : *L. de Moni*.

Napoleon Museum.

**MOOR** (KAREL DE), *painter and engraver, born in Leyden, the 22d of February 1656, died at The Hague, the 16th of February 1738.* — (Dutch School.)

Pupil of Gerard Dov, Abraham van den Tempel, Franz Mieris and of Godefried Schalken.

### 341 *A Dutch family.*

H. 0,60. — W. 0,76. — C. — Heads 0,40.

Under the peristyle of a palace, a woman, richly clothed and holding an olive branch in her hand, is sitting in a gilt arm chair. On the right, a personage, under the form of Mercury, is sitting near her, on bales of merchandise; he holds a caduceus in the hand, which he leans on her shoulder. On the left, a horn of plenty overturned, and three little children, of whom one has feathers on his head, are carrying flowers and fruits. At the feet of the woman, on the ground, jewels, pieces of gold and silver, a mirror, china, a book, an elephant's tooth, etc. In the back ground, a garden. — Signed : *C. D. Moor*.

Old collection.

**MOR, MOOR, MORE, or MORO** (ANTONIS DE), *born in Utrecht in 1525, died in Antwerp in 1581.* — (Dutch School.)

Pupil of Jan Schoreel.

### 342 *Portrait of a man.*

H. 1,00. — W. 0,80. — W. — Half length, Nat. S.

He has a bare head, moustaches, very little beard, a fluted ruff, a doublet of black satin, with open and falling sleeves. His left hand is resting on his side; with the



right, he is pointing to a watch, placed on a table. —  
Signed : *Ant. Mor pingebat 1565.*

Napoleon Museum.

### 343 *The dwarf of Charles Quint.*

H. 1,27. — W. 0,93. — W. — Nat. S.

He is represented full length, natural size, in court dress, a gold chain round his neck, a sword, by his side, and a mace in his right hand; he is resting the left on a Spanish dog, which is standing near him, and whose collar is ornamented with a coat of arms.

Collection of Louis XIV.

**MOUCHERON** (FREDERIK), *born in Embden, in 1632 or 1633, died in Amsterdam, in 1686.* — (Dutch School.)

Pupil of Asselyn.

### 344 *Starting for the hunt.*

H. 0,78. — W. 0,66. — C. — Heads 0,07.

On the right, at the extremity of a park, a stairs terminated by two pedestals, ornamented with sculpture, and supporting large vases. A gentleman, and lady are coming down the steps, and are going to mount horses, held by a groom, on a terrace extending to the foot of the stairs. In the center, a horseman. On the left, two dogs running after each other. Farther off, a groom of the kennel seated, to whom is speaking a huntsman, standing, and leaning on his gun. In the back ground, a plain, between hills and mountains.

Collection of Louis XVI.

**NEEFS, NEEFFS or NEEFTS LE VIEUX** (PETER, PEETER or PIETER), *born in Antwerp, about 1570, died in 1651.* — (Flemish School.)

Pupil of Hendrick van Steenwyck.



345 *Saint Peter delivered from prison.*

H. 0,48. — W. 0,63. — W. — Heads 0,06.

On the left, near a chafing dish containing coals, two guards sleeping, and a man, having his back turned, and chains on his feet. Opposite to the latter, the angel, taking Saint Peter by the hand, and showing him the way out of the prison. Towards the center, a turnkey, seated against a pillar, and sleeping; more to the right, two soldiers asleep, their elbows leaning on a table. On the right, a stairs leading to a subterraneous passage; cuirasses, and lances leaning against the wall. Night scene. — This painting is signed : PEETER NEEFFS.

Old collection.

346 *Interior of a Cathedral.*

H. 0,62. — W. 1,02. — W. — Heads 0,08.

In the nave, beggars, asking alms from a crowd of women, coming out of the church, preceded by pages, carrying torches. Farther off, men seated, are assisting at a funeral service. On the left, in a side chapel, a priest is celebrating mass.

Napoleon Museum.

347 *Interior of a Cathedral.*

H. 0,50. — W. 0,64. — C. — Heads 0,04.

On the right, in the nave, a horseman in a red mantle, is visiting the church; farther to the right, in the center aisle, a man is conversing with a monk. — Signed, in the upper part of the painting, on the left : DEN AVDEN NEEFFS (le vieux Neeffs).

Napoleon Museum.

348 *Interior of a Cathedral.*

H. 0,88. — W. 1,10. — W. — Heads 0,14.

In the fore ground, and in the center, a group of four personages, conversing together. On their right, a beg-

gar with crutches; on their left, a greyhound. On the left, seated on the ground, against a pillar, a woman is giving the breast to a child. In the center of the church, a priest is saying mass, at an altar placed against a pillar. Men and women are kneeling round him. — Signed : P. NEEFTS.

Old collection.

### 349 *Interior of a Church.*

H. 0,24. — W. 0,34. — C. — Heads 0,04.

On the left, three women, prostrate before a sculptured madona, placed against a pillar, lighted by the rays of the sun. Towards the center, two women standing, talking to a priest in a surplice. On the right, two children, and a man in a red mantle, seated, and drawing. Signed : PEETER NEEFS.

Old collection.

### 350 *Interior of a Church.*

H. 0,06. — W. 0,09. — Oval shape. — Cop. — Heads 0,01.

Two horsemen, accompanied by three pages, are visiting a church, which the sacristan is showing to them.

Old collection.

### 351 *Interior of a Church.*

H. 0,06. — W. 0,09. — Oval shape. — Cop. — Heads 0,01.

On the left, two ladies are coming in, preceded by a page, holding torch. On the right, two horsemen, followed by a dog, are talking to an ecclesiastic.

Old collection.

### 352 *Interior of a Church.*

H. 0, 33. — W. 0, 25. — C. — Heads 0, 06.

In the fore ground, on the left, a peasant with his hat on his head, is kneeling, and holding a rosary; he has a dog near him. Farther off, a woman, seated on the ground, against a pillar, with her child in her arms. On the right, a priest in a surplice, is conversing with a personage in a red mantle, who is followed by a page.

Old collection.

### 353 *Interior of a Church.*

H. 0, 24. — W. 0, 22. — W. — Heads 0, 03.

In the fore ground, on the left, two personages are conversing together, and near them, a dog. On the right, a lady whose back is turned, followed by a page; and farther off, in the middle of the church, a group of four men.

Old collection.

**NEER** (AART, ARTHUS or ARNOULD VAN DER), born in Amsterdam in 1613, or 1619 according to other authors. The biographers fix the date of his death, in the year 1683 or 1684, though G. van Spaan, in his history of Rotterdam, cites him among the painters who were still living in that city, in 1691. — (Dutch School.)

The name of his master is unknown.

### 354 *A canal in Holland.*

H. 0, 48. — W. 0, 80. — W. — Heads 0, 05.

On the right, three cows; two are lying on a neck of land, near which is a bark without a sail. On the left is seen the other side of the canal, bordered by trees and houses. In the fore ground, a man, leaning against a wooden fence. Farther off, a man in a boat, which he guides with a pole. In the back ground, in the midst

of houses, the steeple of a church. Sunset. — On the right, on a plank near the cow, which is standing, the monogram of the artist, composed of the letters AV. DN.

Old collection.

### 355 *A road passing through a village.*

H. 0, 68. — W. 0, 61. — C. — Heads 0, 09.

On the right, houses on the borders of a canal, in which is seen the reflection of the moon, and four ducks, swimming. On the road, in the fore ground, trees cut down, a wheel, a dog, and two personages conversing together. Farther off, a peasant with a basket, and a horseman, followed by a man on foot. On the left, trees and houses, surrounded by fences. At the foot of a tree, on the right, the monogram of the artist, composed of the letters AV and DNER (the words *der Neer* may be formed with these four last letters).

Bought the 24th of May, 1852.

**NEER** (EGLOU VAN DER), *born in Amsterdam, in 1643, died at Dusseldorf, the 3d of May 1703.* (Dutch School.)

Pupil of his father, Aart van der Neer, and of Jacob van Loo.

### 356 *Landscape.*

H. 0, 32. — W. 0, 40. — C. — Heads 0, 04.

On the right, a chariot drawn by two horses, in which a man and a woman are seated, has just descended a steep road, bordered with rocks. A horseman, followed by a dog, is waiting, while his servant is watering his horse in a stream. Farther off, on the left, women, carrying jugs and bundles, are winding their way towards a castle, seen in the distance.

Collection of Louis XV.

357 *The Fismonger.*

H. 0,20. — W. 0,16. — W. — Half length.

She wears on her head, a sort of black hat; and holds, on the edge of an arched window, a tub in which are herrings. Onions, lilies, and carnations are near the tub, on the right. On the railing of the window, a striped piece of cloth is seen. On the left, in the back ground, two seamen are seated, one of them is smoking; the mast of a vessel, a carriage driving into the sea and several figures. — Signed, on the window, on the left : *Eglon Van der Neer*.

Napoleon Museum.

**NETSCHER** (GASPAR or CASPAR). *born in Heidelberg, in 1639, died at The Hague, the 15th of January 1684. — (Dutch School)*

Pupil of Koster and of Terburg.

358 *The singing lesson.*

H, 0,48.— W. 0,38.— Arched.— W.— Heads 0,26.

On a terrace, a young woman in a white satin dress, seated near a table, covered by a cloth, is holding a piece of music, and singing. Behind her, on the left, a woman, standing, and leaning against the back of the arm chair, appears to be listening. On the other side of the table, on the right, the teacher, seated, holds a lute in one hand, and beats time with a scroll of paper, which is in his other hand. In the fore ground, on the left, a copper pail, in which two earthen jars are cooling. On the table, a silver dish, with peaches, and a bunch of grapes. In the back ground, a niche, in which are the statues of Hercules and Antheus. On the left, trees are seen, behind the balustrade. — Signed, on the lower part of the piece of music, held by the woman singing : *G. Netscher*.

Old collection.



359 *The violoncello lesson.*

H. 0,48. — W. 0,38. — Arched. — W. —  
Heads 0,26.

In the center, a woman dressed in white satin, seated before a table, covered with a cloth, plays on the violoncello. Her teacher, bareheaded, is holding the music, which the pupil is looking at, turning her head. On the right, behind a chair, a young boy standing, his hat in his left hand, his violin in the right, has his eyes fixed on the music master. In the back ground, a mirror, hanging to the wall — Signed, on the lower part of the piece of music. *C A Netscher f.* (the *C*, the *A* and the *N* are interlaced).

Old collection.

**NETSCHER** (CONSTANTIN), *born in The Hague in 1670, died in the same city in 1722. — (Dutch School.)*

He was the son of Gaspar Netscher, and imitated his style.

360 *Venus weeping for Adonis, who is metamorphosed into an anemone.*

H. 0,41. — W. 0,32. — C. — Heads 0,28.

Seated on a mound, Venus, her head turned to the left, her breast bare, a flowing scarf thrown round her, joins her hands, and contemplates with grief, the anemone, into which Adonis has been changed. In the back ground, on the right, a dog, pursuing a wild boar, the cause of his death.

Collection of Louis XVI.

**NICASIUS** (BERNAERT), *born in Antwerp in 1608, admitted into the Paris Academy, the 17th of October 1663, died the 16th of September 1678, at the age of 70. — (Flemish School.)*

Pupil of Snyder.



361 *Birds.*

H. 1,40. — W. 1,17. — C.

On the branch of a tree. a large parrot. At the foot of the tree, a silver grey pheasant, and an aquatic bird, with a spoonbill. In the back ground, a pond, and trees are seen.

Old collection.

362 *Birds and quadrupeds.*

H: 1,45. — 1,13. — C.

On the right, a hare at the foot of a tree, on which are perched, an owl, a magpie and other birds. On the left, another hare, near a tree, on the branches of which, are also birds, of different kinds.

Old collection.

**NICKELLE** (ISACK VAN), *Painted about the middle of the XVII<sup>th</sup> century.* — (Dutch School.)

He imitated the style of van Vliet.

363 *Hall of a palace.*

H. 0,65. — W. 0,60. — C. — Heads 0,10.

On each side of the hall, a portico, with four marble columns, supporting a large gallery with a balustrade, and enclosed in four arched pavilions. Through the farthest portico, two gardens are seen, separated by a stairs with a double banister, and a wall, with niches containing statues. In the middle of the first garden, a basin, with a fountain. In the horizon, a river, and mountains. In the fore ground, a lady, with her back turned, is saluted by three men, of whom one wears an ecclesiastical costume. On the right, under the vestibule, four gentlemen, conversing together. On the upper gallery of the fore ground, three figures; on the farthest one,

an altar, covered with a cloth, and three personages are seen. — Signed : *Isack : Van : Nickelle*.

Collection of Louis-Philippe.

**OMMEGANCK** (BALTHASAR-PAUL) *born in Antwerp, the 26th of December 1755, died in the same city, the 18th of January 1826. (Flemish School.)*

Pupil of Henri-Joseph Antonissen.

### 364 *Landscape and animals.*

H. 1,00. — W. 1,24. — C. — Heads 0,14.

On the right, cows in a meadow. Farther off, a shepherd standing, a woman, kneeling to milk a goat, and a child, drinking milk out of a porringer. On the left, near a large tree, a goat in a rivulet; near it, a sheep, and another goat. Farther off, a man and a woman, driving a flock of sheep. In the distance, a river, with buildings on the bank, and in the horizon, mountains are seen. — Signed *B. P. Ommeganck 1781*.

Napoleon Museum.

### 365 *Landscape and animals.*

H. 0,68. — W. 0,92. — W. — Heads 0,15.

On the right, a shepherd, lying on the ground; near him, three sheep and a ram, also lying down, another sheep, rubbing its head against a tree. In the back ground, four cows, and a man crossing a rivulet. Farther off, high woody mountains. On the left, goats and sheep reposing; a woman seated, and a man, showing a piece of bread to his dog. Behind them, on a rock, two goats. — Signed : *B. P. Ommeganck, ft., l'an 10*.

Napoleon Museum.

**OOST LE VIEUX** (JACOB VAN), *born in Bruges, about 1600, died in the same city, in 1671. — (Flemish School.)*

The name of his master is unknown.

**336** *Saint Charles Borromeus giving communion to sufferers attacked by the plague, at Milan, in 1576.*

H. 3,50. — W. 2,57. — C. — Nat. S.

In front, a woman, a man and a child dead, are stretched on the ground. A young man is holding his nose with one hand, and with the other draws aside a child, which is attempting to take the breast of his mother, who has just expired. In the center, the saint, followed by three acolytes, holds a chalice, and is giving communion to four persons, kneeling on the left, before him. In the air, cherubs and angels, on clouds.

Napoleon Museum.

**ORLEY** (BERNARDIN VAN), or **BARENT VAN BRUSSEL**. *The greatest number of biographers state that he lived 70 years, but do not agree about the dates of his birth and death; some state that he was born in Brussels, in 1470, others in 1490. Finally, the date of his death, has been successively fixed in the years 1541, 1550 and 1560, without any proofs based on authentic documents. — (Flemish School.)*

The name of his master is unknown.

**367** *The marriage of the Virgin.*

H. 0,67. — W. 0,86. — Heads 0,35.

In front of a green velvet tent, which encloses the ark of the covenant, the High Priest is uniting Saint Joseph and the Virgin, who are accompanied by a numerous company. On the right of the tent, an angel is seen hovering, and playing on the harp. On the left, another angel, also in the air, and playing on a lute. In the fore ground, on the left, against a column, two old men, conversing together. In the back ground, on each side of the tent, an arch, discovering the heavens and trees. — The painter has used gold in the garments of the

Virgin, of Saint Joseph, and of the High Priest, as well as in the ornaments of the tent.

Collection of Louis XVIII.

**OS** (JAN VAN), *born in Middelhaarnis (in Holland) in 1744, died in 1808. — (Dutch School.)*

Pupil of A. Schouman.

### 368 *Flowers and fruits.*

H. 0,72. — W. 0,55. — W.

On a marble stand, in the center of the painting, a cut melon, and above, black and white grapes. On the right, a peach, a cracked nut, plums, and a cabbage leaf. On the left a cut pomegranate, white currants, a lemon sliced and half peeled, and an ear of corn, which a mouse is nibbling. Higher up, against a sort of earthen jar, hazel nuts, and a pine apple; on the other side, on the right, white and red hollyhocks. — Signed: *J. Van Os fecit 1771.*

Napoleon Museum.

**OSTADE** (ADRIAAN VAN), *painter and engraver, born in Lubeck, in 1610, died in Amsterdam, in 1685. — (Dutch School.)*

Pupil of Franz Hals.

### 369 *The family of Adriaan van Ostade.*

H. 0,70. — W. 0,80. — W. — Heads 0,30.

On the left, Adriaan sitting next to his wife, whose hand he is holding. Behind him, his eldest son standing, and bareheaded. On the right, his five daughters; the youngest, leaning on her mother's knee, is taking cherries, which one of her sisters, seated on the ground, is presenting to her. In the center, farther back, a young man and woman, standing, supposed to be Isack van Ostade and his wife. In the back ground, on the left, a high posted bed. On each side of the door, a painting,

in an ebony frame. On the right, a marble mantel piece, which is ornamented with a bas-relief, and supported by columns. Carnations and roses are scattered on the floor.

Collection of Louis XVI.

### 370 *The school master.*

H. 0,40. — W. 0,33. — W. — Heads 0,12.

On the right, at the foot of a stairs, a little girl seated on a bench, a slate in her hand, and two little boys : one of them is taking a paper out of a box, and the other is reading. At the top of the stairs, a little boy, holding a basket on his head. Near the stairs, seated before a table, the school master is threatening with his rod, a child, holding his hat, and crying ; near him are two other children, and before the table, a little girl is seen, seated on the floor. On the left a little boy, a large hat on his head, seated on a low chair, his elbows leaning on a bench, and reading. In the back ground, near a window, children sitting on each side of a table, and studying. — Signed, on the side of the table : A. V. Ostade 1662.

Collection of Louis XVI.

### 371 *The Fish market.*

H. 0,41. — W. 0,35. — C.

On the left, a fishmonger, seen half length, seated before a table, and holding a fish by the head. On the table, a knife, flounders, and a whiting. In the back ground, a covered market, in which fishermen, sellers, and customers, are crowding.

Napoleon Museum.

### 372 *Interior of a cottage.*

H. 0,34. — W. 0,44. — W. — Heads 0,07.

In the back ground, seated near a chimney, a woman is nursing a child, lying on her knees. On the other



side of the chimney. a peasant, seated in an arm-chair. On the left, near a window, a cradle, and a table, on which are a napkin, a knife, a loaf of bread, and a jug. At the foot of the table, a dog is lying down. Towards the center, in the fore ground, a chicken, and on the right, a man on a ladder. The floor is strewn with instruments, with rustic pieces of furniture, and provisions of different kinds. — Signed : A. V. *Ostade* 1642.

Collection of Louis XVI.

### 373 *A man of business in his cabinet.*

H. 0,34. — W. 0,28. — W. — Half length.

Seated in a large arm chair, an old man, seen three quarters, turned to the left, is reading a paper, with attention; before him, on the left, a desk is seen, placed on a table covered with a cloth, on which papers, pens, a seal of red wax, and an inkstand are placed pell mell. A few books and bundles of pens, are placed on a shelf, above the table.

Collection of Louis XV.

### 374 *The smoker.*

H. 0,28. — W. 0,23. — W. — Half length.

A peasant, seated before a stool, on which is a pot of beer, holds with his left hand a chafing dish, and is going to light his pipe. In the back ground, near a window, two other peasants are playing cards; a servant girl standing, a jug in her hand, is looking at them, as she goes out of the room.

Collection of Louis XVI.

### 375 *A man drinking.*

H. 0,18. — W. 0,14. — W. — Half length.

He is represented a hat on his head, and nearly full face. He holds a glass in his right hand, and a pewter mug in the left. — Signed : A. V. *Ostade* 1668.

Collection of Louis XVI.



**OSTADE** (ISACK VAN), *born in Lubeck, about 1613, or 1617, according to other biographers. It is thought that he died about 1654, but this date is not certain.* — (Dutch School.)

He was a younger brother of Adriaan van Ostade, and his pupil.

### 376 *Halt of travellers at the door of an inn.*

H. 0,58. — W. 0,83. — W. — Heads 0,10.

On the left, on the side of a road, crossing a village, an inn is seen. Near a pump, a man is watering, a horse. Before the door of the inn, the landlord pouring out beer for a horseman, riding a white horse, whose back is turned, and a young boy, holding the bridle of another horse. More in the center of the composition, a chariot drawn by a horse, eating out of a manger, near which a child is stooping to take a pail. On the right, a young peasant, and three dogs. In the back ground, a cart drawn by two horses and an ox, and a peasant, leaning on a stick, speaking to a woman holding a little cask. Near them, a child is seen. — Signed, on the left, on the manger, near the pump: *Isack van Ostade*.

Old collection.

### 377 *The Halt.*

H. 0,50. — W. 0,46. — W. — Heads 0,09.

A man in a cart, has stopped at the door of a beer house, and has called for drink, while his horse is smelling the oats, placed in a manger. Several countrymen are resting, on the right, near the house, and talking to a servant girl. On the left, in the back ground, a shepherd, leading three cows to pasture.

Old collection.

### 378 *A frozen canal in Holland.*

H. 1,00. — W. 0,50. — C. — Heads 0,20.

On the left, on the steep borders of a frozen canal, a cottage, and a large tree, stripped of its leaves, are

seen. A horse drawing a sleigh, is ascending the shore. In the fore ground, four children are playing with a sledge, standing on the ground. Farther off, on the right, a man, a woman and a child, are approaching on skates. In the back ground on the same side, two mills, on the borders of the canal. — Signed, on the right, on a boat : *Isack Ostade*.

Collection of Louis XVI.

### 379 *A frozen canal in Holland.*

H. 1,10. — W. 1,54. — C. — Heads 0,20.

On the right, on a sloping road, passing between the borders of a frozen canal, and the cottages of a village, a woman and a child, chickens, a chariot loaded with straw, drawn by two horses, and driven by a peasant. On the canal, a man stooping is arranging his skates; two children are pushing a cask on a rustic sledge. The canal, and the road are covered with people. In the back ground, on the left, a church is seen; farther off, a mill and other buildings, on the borders of the canal. — Signed, on the sleigh : *Isack van Ostade*.

Collection of Louis XVIII.

### OTTO VENIUS. — See VEEN.

**PENCZ, PENS, PEINS, PENEZ or PENZ** (GREGORIUS), painter and engraver, born in Nuremberg, between 1500 and 1510, died in Breslaw, in 1550 according to *Doppelmayr*. — (German School.)

He studied the school of Albrecht Durer.

### PENCZ (Attributed to G).

### 380 *Saint Mark the Evangelist.*

H. 1,32. — W. 1,35. — C. — Half length, Nat. S.

He is seated, his head leaning on his left hand, his elbow on a book with a clasp, placed on a table, on

which are seen a decanter with flowers and an hour-glass. He is pointing with the right hand, to a sheet of paper half unrolled, lying on another table before him. On the side, a skull, an inkstand, a pen, a pair of spectacles, and a case. Behind him, on the left, the lion, of which only the head is seen. In the back ground, an open window discovers the country. In the upper part, an angel, raising a curtain.

Collection of Louis XVIII.

**POEL** (EGBERT VAN DER), *born in Rotterdam. A painting by him is dated 1654, and it is thought that he died in 1690. — (Dutch School.)*

There is no information of the biography of this artist.

### 381 *A cottage.*

H. 0,59. — W. 0,83. — Oval shape. — W. —  
Heads 0,13.

On the left, in front of a sort of inn, whose walls are covered with vine leaves, three men, of whom one is standing, is receiving a jug from the landlady, who is seen at the window; the second is holding a glass in his hand, and the third one is talking to a woman, seated on the ground near him, and who is nursing her child. On the right, farther off, an open stable, in which a horse is seen; chickens, harnesses, casks, a cart and several farming implements. In the ground, on the right, trees are seen. — Signed : *E Van der Poel.*

Collection of Louis XVI.

**POELENBURG** (KORNELIS), *born in Utrecht in 1586. Though Houbraken and the biographers who have followed him, fix the date of his death in 1660, his name is still in the register of the painting Academy of Utrecht, of the year 1665-1666. — (Dutch School.)*

Pupil of Abraham Bloemaert.

**382** *Sarah advising Abraham to espouse his slave Agar.*

H. 0,10. — W. 0,08. — W. — Heads 0,07.

On the left, Abraham and Sarah, standing; the latter is showing to him Agar sleeping, in sort of cottage, which fills the back ground of the painting. Signed, under the bed on which Agar is reposing : C P.

Old collection.

**383** *The Angels announcing to the shepherds the birth of the Messiah.*

H. 0,76. — W. 0,66. — W. — Heads 0,25.

In the fore ground, a shepherd, lying on the ground, and sleeping. On the left, a pack saddle. On the right, a cow, a goat, and a dog. Farther off, on the right, in front of a hut, a group of six persons, among whom is seen a woman standing, raising her arms to Heaven, and illuminated by a divine light. In the back ground, on the left, five cows, two asses, a shepherd asleep before a cottage, and another shepherd, kneeling. In the air; angels, on clouds. On the left, another angel, pointing to the divine light.

Napoleon Museum.

**384** *The meadow.*

H. 0,16. — W. 0,21. — Cop. — Heads 0,06.

On the left, a woman standing, and near her, on lower ground, a man half concealed by a stone. On the right, a cow lying down, and other cows, scattered about the country, in the lower part, and on the left. In the back ground, hills are seen, and in the horizon, high mountains.

Old collection.

385. *Women bathing.*

H. 0,16. — W. 0,21. — W. — Heads 0,06.

On the left, three women half naked on the steep borders of a river, crossed by a wooden bridge, thrown on the remains of ancient buildings. Farther off, on the right, a shepherd, driving a cow, and two sheep. On the left, a mountain is seen.

Old collection.

386 *Women coming out of the bath.*

H. 0,15. — W. 0,25. — Cop. — Heads 0,05.

In front of a river, flowing between steep banks, and near a cluster of trees, five women have just come out of the bath, and are putting on their garments. On the right, on the opposite shore, shepherds are driving their flocks. — Signed : C. P.

Collection of Louis XV.

387 *Ruins of the palace of the Emperors, and of the temple of Minerva-Medica, in Rome.*

H. 0,16. — W. 0,26. — W. — Heads 0,06.

On the left, a shepherd, leaning on his crook, and followed by his dog, is pointing out her way to a woman, holding a child. In the plain, oxen grazing, and a peasant, leading a horse. On the right, ruins are seen, and in the back ground, on the left, other ruins. — Signed : C. P.

Collection of Louis XV.

388 *Diana at the bath.*

H. 0,51. — W. 0,78. — W. — Heads 0,16.

The nymphs, companions of Diana, naked like herself, are standing on the shore, and form several groups. On



the left, two dogs. Towards the center of the painting, a woman, standing and turning her back, is carrying under her arm, an arrow and a red drapery. On the right, and on the opposite shore, rocks, and a cascade, which forms a rivulet. In the back ground, Actæon, metamorphosed and pursued by his dogs. In the horizon, high mountains are seen. — Signed, on a stone : C. P. F.

Collection of Louis XIV.

### 389 *Nymphs and a satyr.*

Round shape. — Diameter 0,27. — W. — Heads 0,10.

On the right, in a sort of defile formed by rocks, two women are seated, opposite to each other. The nearest is naked, and has her back turned; near her, another woman, also seated, whom a child is holding by the hand. Towards the center of the composition, a naked child, seated, holding a white goat with a rope. Farther off, on the right, a satyr standing, carrying fruit; near him, a woman. In the back ground, three cows.

Collection of Louis XVIII.

## POELENBURG (*Attributed to*).

### 390 *Saint John the Baptist in the desert.*

H. 0,32. — W. 0,40. — W. — Heads 0,09.

On the left, saint John, holding a cross; before him, an angel kneeling. Farther off, a shepherd, riding an ass, is driving his flocks towards a rivulet, formed by a stream, which falls in cascades between rocks. In the back ground, ruins are seen. The entrance of a cave, arched at the top, encloses the composition.

Old collection.

**PORBUS** or **POURBUS** (PIETER), *painter and engineer, born in Gouda (in Holland) in 1510, or in 1513, according to other biographers, died at Bruges in 1583. Some writers state that he died the 30th of January 1584. (Flemish School.)*

The name of his master is unknown.



391 *The resurrection of Christ.*

H. 0,79. — W. 0,68. — W. — Heads, 0,36.

In the center of the composition, the tomb in which the body of Christ was deposited. The seals placed on the lid, and bearing the impression of a crescent, under a star, are still untouched. On the left, two guards, of whom one leans his arms and head on the tomb. On the right, two other guards in terror, are holding before their eyes, the one his hand, the other his shield, not to be dazzled by the divine light. Above the tomb, Jesus Christ on a bright cloud, holding a cross of reeds, to which is attached a scroll, with a red cross on it. In the back ground, on the left, two flying soldiers are seen. On the right, personages arriving with lanterns. — Signed : P. POVRBVS FACIEBAT A° DNI 1566.

Collection of Louis-Philippe.

**PORBUS** or **POURBUS** LE JEUNE (FRANZ), *born in Antwerp in 1570, died in Paris in 1622.* — (Flemish School.)

He was the pupil of his father Franz Porbus le Vieux.

392 *The last supper.*

H. 2,87. — W. 3,70. — C. — Heads Nat. S.

The apostles are seated in couples, upon benches on each side of the table; an empty place in the middle, discovers Christ, who has before him a dish, a glass, and a loaf of bread. On the left, Judas standing, his back turned, his right hand resting on the table, his left holding the purse behind him, is protesting his innocence. In the back ground, a drapery is hung before a door with pilasters. — Signed on the left, on the pavement : F. POVRBVS IV FAC. A° 1618.

Old collection.

**393** *Saint Francis d'Assise receiving the stigmata.*

H. 2,07. — W. 1,63. — C. — Heads Nat. S.

Saint Francis d'Assise, kneeling, turned towards the right, and his hands extended, is receiving the stigmata from Christ, who appears to him with wings, in the middle of a glory. On the right, near the saint, a skull; on the left, his sandals. On the same side, but farther off, brother Leo, seated on the ground, partly concealed by a mound, and seized with astonishment. In the back ground, rocks and trees. — Signed on a stone : F. P. F. A° 1620.

Napoleon Museum.

**394** *Portrait of Henri IV, King of France, deceased in 1610.*

H. 0,40. — W. 0,28 — C. — Heads 0,29.

He is standing, full length, in armor, and wears a white scarf, crossed over the ribbon of the order of the Holy Ghost; he leans the right hand on his helmet, placed on a table, covered by a red velvet cloth, and the left on the hilt of his sword. In the back ground, pilasters; and on the left, a red curtain, raised.

Old collection.

**395** *Portrait of Henri IV, King of France.*

H. 0,37. — W. 0,25. — W. — Heads 0,29.

He is standing, full length, dressed in black, and wears the ribbon of the order of the Holy Ghost : he is resting his right hand on a table, covered with a red cloth, bound with gold braid, on which his hat is placed. The left hand is on his side. In the back ground, pilasters; and on the left, a green curtain, raised. — Signed : F. PORBUS : FE : A° 1610.

Old collection.

396 *Portrait of Marie de Médicis, Queen of France, deceased in 1642.*

H. 3,07. — W. 1,87. — C. — Head Nat. S.

She is standing under a canopy of red velvet, with bands of gold; the curtains are raised, and a niche hung with drapery, is seen in the back ground, between two columns of black marble. The Queen has a crown on her head; a dress of blue velvet sprinkled with fleurs de lys, edged with ermine, enriched with pearls and precious stones, and a velvet mantle, also sprinkled with fleurs de lys, and lined with ermine. — Signed, on the base of the column, on the right: F. PORBUS, FE.

Old collection.

397 *Portrait of Guillaume du Vair, born in Paris in 1556, Keeper of the Seals of France, under Louis XIII, deceased in 1621.*

H. 0,60. — W. 0,50. — C. — Bust Nat. S.

He is represented nearly full face, with a small cap on his head. His hair is short; he wears a beard and moustaches, his collar turned down, a black doublet, and a garment of black velvet, with large sleeves, and facings of red silk.

Old collection.

**POT (HENRI), born in Harlem in 1600, died in 1656. — (Dutch School.)**

It is supposed that he studied the school of Frans Hals.

398 *Portrait of Charles I, king of England, beheaded in 1649.*

H. 0,34. — W. 0,27. — W. — Heads 0,22.

He is represented standing, full length, bareheaded, turned to the left, wrapped in a mantle, his right hand

resting on his hip, and the left on the hilt of his sword. Before him, a table covered with a cloth, on which are placed the scepter, the crown, and the royal globe. — Signed : HP. FESIT. 1632.

Napoleon Museum.

**POTTER (PAULUS)**, *painter and engraver, born in Enckhuysen, in 1625, died in Amsterdam, in January 1654. (Dutch School.)*

Pupil of his father Pieter Potter.

### 399 *Horses tied at the door of a cottage.*

H. 0,23. — W. 0,25. — W. — Heads 0,06.

Two draft-horses are placed before a trough, near a cottage. Farther off, on the right, a groom, carrying a pail, and followed by a dog. In the back ground, a vast meadow, in which cattle are grazing, and in the horizon, a village. — Signed, on the chimney: *Paulus Potter* 1647.

Old collection.

### 400 *The pasture ground.*

H. 0,83. — W. 1,21. — C.

In the fore ground of a large meadow, on the left, an ox standing near a tree, close to a wooden fence; behind it, an ox lying down, and on the right, another one standing. Farther off, and in the center, three sheep, grazing. In the back ground, on the right, a cottage, surrounded with trees, and in the horizon, a village, behind which a stormy sky is seen.

Collection of Louis XVI.

**PYNACKER (ADAM)**, *born in Pynacker, between Schiedam and Delft, in 1621, died in Delft in 1673. — (Dutch School).*

The name of his master is unknown.

401 *The inn.*

H. 0,80. — W. 0,77. — W. — Heads 0,13.

At the door of an inn, which is reached by a flight of steps, a woman is handing a glass to a traveller. Lower down, in front, two mules and a muleteer, engaged in arranging the baggage. In the fore ground, on the right, a goat, browsing near a bush. In the back ground, a cart drawn by two oxen, and driven by a ploughboy. — Signed : A. *Pynacker*.

Collection of Louis XVI.

402 *Landscape and sea piece.*

H. 0,50. — W. 0,56. — C. — Heads 0,08.

On the left, an old tower, built on a steep hill, overlooks an arm of the sea, enclosed in rocks. At the foot of the tower, a small vessel is at anchor ; and before it a long boat, carrying travellers and baggage, is steering towards the shore. Shepherds are reposing near a pathway, leading to the tower. Setting sun.

Old collection.

403 *Landscape.*

H. 1,08. — W. 0,83. — C. — Heads, 0,12.

In the fore ground, on the right, the trunk of a dead tree, another large tree, and plants of different kinds. In the center, a cow, standing. Farther off, two peasants, seated on the ground, and surrounded by their flocks. Farther off, on a woody hill, a hut, several shepherds, and goats are seen. — Signed, in the corner, on the right : A. *Pynacker*.

Napoleon Museum.

**REMBRANDT VAN RYN**, *painter and engraver, born in the mill of his father, between the villages of Leyden-dorp and Koukerk, near the town of Leyden, in 1608, died in Amsterdam, the 8th of October 1669. — (Dutch School.)*

Pupil of Jacob van Swanenbourg, of Pieter Lastman and of Jakob Pinas.



404 *The angel Raphael leaving Tobias.*

H. 0,68. — W. 0,52. — W. — Heads 0,25.

On the left, on the threshold of the house, raised by a few steps, Sarah, wife of the young Tobias, her hands joined, is standing, in an attitude of astonishment; near her, Ann, her mother, confused at having doubted the divine protection, turns away her head, and is dropping her crutch. At the foot of the steps, Tobias the elder, prostrate, and his son, kneeling. In the upper part, on the right, the angel Raphael, his back turned, ascending to Heaven, through clouds. — Signed : *Rembrandt, f.*, 1637.

Old collection.

405 *The Samaritan having the wounded traveller taken into an inn.*

H. 1,14. — W. 1,35. — C. — Heads 0,45.

Two persons have just taken off his horse, the traveller, whose wounds have been dressed by the good Samaritan, and are carrying him into an inn, while a servant, on the left, is holding the horse, by the bridle. On the right, on the steps, the Samaritan, a purse in his hand, is turning towards the wounded man, and recommends him to the hostess, who is seen at the door. Farther off, against a wall, two horses, having their backs turned; and, above, a window, whose shutters are open, and through which three persons are looking. On the left, in the back ground, the country, a bridge with two arches, a city with a gate, and a tower on each side. — Dated 1648.

Collection of Louis XVI.

406 *Saint Matthew the Evangelist.*

H. 0,96. — W. 0,81. — C. — Bust Nat. S.

He is seen three quarters, turned to the right, and appears to be reflecting. He wears a sort of toque, his



left hand resting on his beard; the right, holding a pen, is on an open book, before him. Behind, on the left, the angel, a hand on the shoulder of the saint, is inspiring him, and whispering to him. — Signed: *Rembrandt f.*, 1661.

Old collection.

#### 407 *The pilgrims of Emmaus.*

H. 0,68. — W. 0,65. — W. — Heads 0,34.

Jesus Christ, seated in the middle of the table, breaks the bread which he has just been blessing, and is recognised by his disciples, who are seized with respect and astonishment. On the left, one of them, his back turned, has his hands joined. On the right, the second disciple, is seen in profile, a hand leaning on the table, the other on the arm of his chair. Behind him, a servant, bringing a dish. In the back ground, a niche, between two pilasters. — Signed: *Rembrandt f.*, 1648.

Collection of Louis XVI.

#### 408 *A philosopher meditating.*

H. 0,29. — W. 0,33. — W. — Heads 0,08.

In a large arched hall, lighted on the left by a window, divided into three compartments, an old man with a long beard, a calotte on his head, and wearing a furred robe, is seated near a table, on which is seen a casket, supporting an open book. His hands are joined, and he appears to be reflecting. On the right, a winding wooden stairs, in the middle of which a woman going up with a pail is seen. In the fore ground, on the same side, another woman is holding with one hand, a kettle hanging on the pot-hook, and with the other, is stirring the fire with the tongs. Behind her, on a plank, and in front, on the ground, vases, and kitchen utensils. — Signed on the lower part, on the left, in a hand extremely fine, and difficult to read: *R. Van Ryn.*, 1633.

Collection of Louis XVI.

409 *A philosopher meditating.*

H. 0,28. — W. 0,33. — W. — Heads 0,08.

On the right, in a sort of arched gallery, and opposite to a window, divided into four compartments, an old man, seated before a table, on which are seen an open book, two others closed, and a globe, appears to be absorbed in meditation; he has a toque on his head, and wears a furred robe; he holds his left arm on his beard, and leans the right on the arm of his chair. In the fore ground, on the left, a winding wooden stairs; farther off, a gallery, parallel with the other, but lower; and in the back ground, a door leading to another stairs.

Collection of Louis XVI.

410 *The joiner's home.*

H. 0,41. — W. 0,34. — W. — Heads 0,15.

In a work-shop, into which the light penetrates on the left, by a large arched window, a woman, seated near a cradle, is nursing her child, on whom a ray of the sun is shining; near her, an old woman, holding a book and spectacles, is caressing the child. Farther off, the joiner, standing near the window, his back turned, is planing a board. On the right, a high chimney, in which a kettle is seen, hanging to a pot hook. — Signed, on the left: *Rembrandt f., 1640.*

Old collection.

411 *Venus and Cupid.*

H. 1,10. — W. 0,88. — C. — Half length Nat. S.

Venus, richly dressed in the Dutch fashion, is seated, and holds on her knees, the infant Cupid, whose head is leaning against her cheek, Cupid is dressed in a small tunic, has wings, his arms bare, and is resting his hand on his mother's breast.

Old collection.

*412 Portrait of Rembrandt.*

H. 0,58. — W. 0,45. — Oval shape. — W. —  
Bust Nat. S.

He is represented three quarters, turned to the right, bareheaded, with short and frizzled hair, small moustaches, and a beard on his chin. He wears on his dark purple velvet mantle, a gold chain, with precious stones, which is clasped on his breast. — Signed : *Rembrandt*, f. 1633.

Napoleon Museum.

*413 Portrait of Rembrandt.*

H. 0,68. — W. 0,53. — Oval shape. — W. —  
Bust Nat. S.

He is seen nearly full face; he has short hair, moustaches, a beard on his chin, a velvet toque adorned by a small gold chain, with precious stones, and on his mantle, another gold chain, also with precious stones, which he is holding in his left hand. — Signed : *Rembrandt*. f. 1634.

Old collection

*414 Portrait of Rembrandt.*

H. 0,80. — W. 0,62. — Oval shape. — W. —  
Bust Nat. S.

He has painted himself three quarters, his head turned to the right. He has moustaches, a beard on his chin, long hair flowing on his neck, and wears a black velvet toque, adorned with a gold chain, and precious stones. A pearl is hanging from his ear. He is wrapped in a mantle edged with embroidery, and fastened by a clasp, on his breast. In the back ground, on the right, a low wall, a fluted pillar, and farther off, an arched door. — Signed : *Rembrandt* f. 1637.

Collection of Louis XVI.

### 415 *Portrait of Rembrandt, when old.*

H. 1,11. — W. 0,85. — C. — Half length, Nat. S.

He is seen three quarters, turned to the right, with short and grey hair, moustaches and whiskers. He has a white cloth on his head, and wears a robe trimmed with fur. He holds his pallet and his brushes in his left hand, and in the right, a maulstick. On the right, canvass on an easel. — Signed : *Rem. f. 1660.*

Collection of Louis XIV.

### 416 *Portrait of an old man.*

H. 0,70. — W. 0,56. — Oval shape. — W. — Bust Nat. S.

He is represented full face, his head bare, nearly bald, with a long beard, moustaches turning grey, and wrapped in a mantle. His right hand is resting on his shirt, near his neck. — Signed : *Rembrandt, 1638.*

Old collection.

### 417 *Portrait of a young man.*

H. 0,73. — W. 0,61. — C. — Bust Nat. S.

He is represented nearly full face, with small moustaches, and long hair. He wears a large toque with a gold chain, and a doublet with gold buttons, half open, which discovers the shirt on his breast. His left hand is partly concealed in his doublet. — Signed : *Rembrandt, 1658.*

Napoleon Museum.

### 418 *Portrait of a man.*

H. 0,26. — W. 0,19. — W. — Bust.

He is seen nearly full face, with a furred cap on his head. He has grey hair, a long beard, and brown mous-

taches; he wears over his garment, a mantle open in front.

Old collection.

#### 419 *Portrait of a woman.*

H. 0,72. — W. 0,60. — C. — Bust Nat. S.

She is represented nearly three quarters, turned to the left, with her hair combed back on the forehead, and falling in curls, on each side. She wears on the top of her head, a green velvet toque with red ribbons; diamond eardrops, each of which ends in a large pearl, her mantle trimmed with fur, open in front, discovers a plaited chemisette, and a clasp, also ending in a large pearl.

Old collection.

### REMBRANDT (*School of*).

#### 420 *Jesus in Emmaus.*

H. 0,48. — W. 0,62. — C. — Heads 0,30.

Jesus Christ, seated in the middle of the table, holds the bread and blesses it. On the left, near an open window, a disciple is seen, whose back is lighted by the sun. On the right, the second disciple, seen in profile, one hand on the table, the other on the arm of his chair. Behind him, a woman leaning her left hand on the back of the chair. In front of the table at which the disciples are seated, is a balustrade, on which a garment is placed.

Old collection.

**ROKES** (HENDRICK-MARTENZ), *surnamed ZORG, born in Rotterdam, in 1621, died in 1682.* — (Dutch School.)

Pupil of David Teniers and of Willem Buytenweg.



421 *Interior of a Kitchen.*

H. 0,48. — W. 0,63. — W. — Heads 0,14.

Towards the center of the composition, on a cask, an earthen jug with a pewter lid, and a napkin. On the ground, to the left, a copper kettle, a basket with onions, overturned; pewter dishes, a spoon and a cullender. In the center, a jug, a bottle covered with wicker work, copper dishes, and a kettle. On the right, a basket filled with different utensils, a chair, a lantern, and fagots. In the back ground, on the same side, a large brass fountain, near which a peasant is stooping; on the left, near a chimney, and standing before a table, a man, with his hand resting on the shoulder of a woman, and the other on her neck-handkerchief.

Old collection.

**ROMEYN (WILLEM)**, *born in Utrecht, painted from 1640 to 1660. — (Dutch School.)*

Pupil of Melchior Hondekoeter.

422 *Landscape with animals.*

H. 0,33. — W. 0,40. — C. — Heads 0,12.

In a pasture ground, five sheep, and three rams, most of them lying on the grass. On the right, an ox standing, and behind it, a shepherd seated, his back turned, and seen half length. In the back ground, on the left, on a road passing between mountains, a man, walking, and leaning on a stick; and an ass, loaded with baggage. — Signed X. ROMEYN.

Old collection.

**ROOS (PHILIPP-PETER)**, *called ROSA DI TIVOLI, painter and engraver, born in Frankfort on the Mein, in 1655, died at Rome, in 1705. — (German School.)*

Pupil of his father, Johann-Heinrich Roos.



423 *A wolf devouring a sheep.*

H. 1,91. — W. 2,48. — C. — Nat. S.

On the left, the wolf, half concealed by the trunk of a tree, holds in his mouth, a piece of the bleeding flesh of a sheep, which he has just killed. On the right, frightened a goat, and sheep are running away. In the back ground, a shepherd and his flock, flying towards a house.

Collection of Louis XV.

**ROTTENHAMMER** (JOHANN), *born in Munich, in 1564, died in Augsburg, not in 1604, 1607 or 1608, as most of the biographers have stated; but, according to the funereal register of the Cathedral, in 1623. — (German School.)*

Pupil of his father Thomas Rottenhammer, and of J. Donnaner.

424 *The death of Adonis.*

H. 1,55. — W. 1,99. — C. — Heads small S.

On the left, Venus fainting, having near her a Cupid holding an arrow, is supported by one of the Graces: in the center, another is raising the body of Adonis, stretched on a mantle; and on the right, a third standing, is about covering him with a veil. A Cupid flying, is contemplating Adonis with grief, and has his hands crossed on his breast. In the back ground, Cupids are pursuing the wild boar, and piercing it with their darts.

Old collection.

**RUBENS** (PETER-PAUL), *born in Siegen (Duchy of Nassau), the 29th of June 1577, died at Antwerp, the 30th of May 1640, at the age of 62 years and 11 months. — (Flemish School.)*

Pupil of Adam van Noort, and of Otto Venius.

### 425 *The flight of Lot.*

H. 0,75 — W. 1,19. — W. — Heads 0,44.

On the right, an angel, with his wings spread, is leading Lot, and showing him the way. In the center of the composition, another angel is hurrying off the wife of the patriarch, who is turning back towards him, her eyes wet with tears, and joining her hands. On the left, one of the daughters of Lot, a basket full of jewels on her arm, is holding the bridle of an ass, laden with cups, vases, gold and silver plate. Behind the ass, only half out of the gate of the city, the second daughter, carrying a basket full of fruits on her head. In the air, are four demons, armed with thunderbolts, which they are hurling on the city. — Signed : PE. PA. RVBENS FE.

A° 1625.

Old collection.

### 426 *The Prophet Elias in the desert.*

H. 4,71. — W. 4,13. — C. — Head larger than life.

The prophet is represented in profile, turned to the left, his body half covered with the skin of a wild beast, and a white drapery. An angel is presenting to him a loaf of bread, and a glass, in the shape of a chalice, filled with water. This painting represents tapestry hangings, under an entablature, between two twisted columns of the Composite order.

Collection of Louis XVIII.

### 427 *The adoration of the Magi.*

H. 2,80. — W. 2,18. — C. — Heads Nat. S.

In the fore ground, on the left, the Virgin standing, holds the Infant Jesus seated on a cushion, placed on straw, which covers a sort of pedestal. He puts his left hand, in a shell full of gold pieces, which one of the kings, kneeling, is presenting to him. On the right, another of the kings, also kneeling, is holding a gold vase. Farther off, and in the center, the black king, a

turban on his head, is carrying an open casket. On the left, behind the Virgin, saint Joseph, standing; and in the back ground, the ox, eating from a rack. On the right, a group of four soldiers, and an arched door through which the Heavens are seen.

Old collection.

428 *The Virgin surrounded by the Holy Innocents.*

H. 1,38. — W. 1,00. — C. — Heads 0,70.

The Virgin, holding the Infant Jesus in her arms, is borne on clouds, and supported by groups of angels, without wings. Above her, two of them are holding a crown over her head; others have palm branches in their hands.

Collection of Louis XIV.

429 *The Virgin, the Infant Jesus, and an angel, in the center of a wreath of flowers.*

H. 0,85. — W. 0,65. — W. — Size of the medallion : h. 0,38 ; w. 0,28.

The Virgin seated, seen half length, holds the Infant Jesus on her knees. An angel is placing a wreath of flowers, on the head of the Virgin, and cherubs are hovering round her. This composition, in the shape of a medallion, is surrounded by a wreath of flowers, in the center of which are birds of different kinds, monkeys, insects, lizards, etc.

Napoleon Museum.

430 *The flight into Egypt.*

H. 0,75. — W. 1,10. — W. — Heads 0,23.

The Virgin, her head turned to the right, on the side of a river, which she has just been crossing, and holding the Infant Jesus in her arms, is riding the ass, which an angel is leading across a rivulet. Another angel is hovering on the right of the Virgin, and is illuminated, as

well as the other figures of the group, by the light which emanates from the divine child. Saint Joseph, wrapped in a mantle, leaning on a stick, is turning with anxiety, to see if two horsemen who are galloping on the right, on the banks of the river, are not in pursuit of them. The disk of the moon is reflected in the water, and a frightened heron flies from a cluster of reeds. In the back ground, on the left, at the foot of a rock, surrounded by trees, three shepherds are lying near a fire; a woman, standing, cows, sheep and a dog are also seen. The Heavens are studded with stars.

Collection of Louis XIV.

### 431 *Christ nailed on the cross.*

H. 3,33. — W. 2,82. — C. — Nat. S.

In the center, Christ is nailed on the cross. The Virgin, is standing on the left; and on the right, Saint John. Mary Magdalen kneeling, is kissing the feet of the Saviour. In the back ground, hills are seen; on the left of the cross, two soldiers, of whom one is carrying the ladder, are leaving the ground; and two men are turning back, looking with compassion at Christ.

Old collection.

### 432 *The triumph of Religion.*

H. 4,81. — W. 5,95. — C. — Larger than life.

On the left, two angels with wings, are drawing a golden car, on which are placed, on each side of a globe, Religion kneeling, holding the cross, and Faith, showing the chalice of Life. Two angels are flying forward, carrying the crown of thorns and the nails; two others are following the car and pushing it. Near them on the right, an old man, leaning on a stick; a man, holding a book and a celestial globe, personating Science; and a woman with six nipples, symbolical image of Nature. Behind these figures, come Asia and Africa, represented by a negro, and a man with a bronzed complexion. Two angels, of whom one is holding a torch, are hovering over their heads. In the center, in the upper part, two

angels are supporting a scroll, on which are written these words: *FIDES CATHOLICA*. Finally, two other angels, are unrolling this painting, which represents tapestry, before the opening of a rich portico, on the base of which is seen a golden chafing-dish, and a heart in a crucible, in the midst of flames. On each side of the brasier, is seen a winged monster, with the head and breast of a woman, the claws of a lion, and the tail of a fish.

Collection of Louis XVIII.

433 *Thomyris, Queen of the Scythians, causes the head of Cyrus, to be dipped in a vase filled with blood.*

H. 2,63. — W. 1,99. — C. — Nat. S.

On the right, under a red velvet canopy, Thomyris, in a satin dress, embroidered with gold, wearing a royal mantle lined with ermine, her scepter in her hand, is seated on a throne, raised on five steps, and covered with a carpet. At the foot of the throne, are seen two young women, and an old one, of whom the head, and a hand, resting on the shoulder of one of the young ones, only are seen. On the left, a soldier, his arm bare, is about dipping the head of Cyrus into a chased gold basin; a little dog is licking the blood, which has fallen on the carpet. A man dressed in a crimson robe; a furred cap on his head, and his hands behind his back, is looking at the head of Cyrus. A minister is near the Queen, and two soldiers, are standing behind her. In the back ground, two twisted columns, and the Heavens are seen.

Collection of Louis XIV.

434 *The Destiny of Marie de Médicis.*

H. 3,94. — W. 1,55. — C. — Nat. S.

The Fates, seated on clouds, are weaving the destiny of Marie de Medicis. In the upper part, Juno, leaning tenderly on the shoulder of Jupiter, is asking him to let her be present at the birth of the princess.

Collection of Louis XIII.



435 *Birth of Marie de Médicis, in Florence, the  
26th of April 1575.*

H. 3,94. — W. 2,95. — C. — Nat. S.

Lucina, the goddess who presides over births, holding the torch of Life, places the infant princess, in the hands of the city of Florence, seated before the door of an edifice. Two children are supporting an escutcheon with a fleur de lys; and the river Arno, on which a lion is leaning, is resting near a cluster of reeds. The happy hours are scattering flowers over Marie de Medicis, and her good genius, carrying a horn of plenty, from which are falling out the ensigns of royalty, hastens to announce her birth, of which the month is indicated by the sign of the Sagittarius, which is seen in Heaven.

Collection of Louis XIII.

436 *Education of Marie de Médicis.*

H. 3,94. — W. 2,95. — C. — Nat. S.

Minerva is presiding over the education of the young princess, and makes her write on her knees. The Graces are offering her a wreath; Apollo, playing on the violoncello, is inspiring her with the taste for music, and Mercury, coming down from Heaven, is endowing her with the gift of eloquence. In the back ground, the fountain of Castalia; in front, on the ground, implements of painting, sculpture and music. The draperies which cover the Graces, have been added since Rubens.

Collection of Louis XIII.

437 *Henri IV receiving the portrait of Marie de  
Médicis.*

H. 3,94. — W. 2,95. — C. — Nat. S.

The portrait is presented by Cupid and Hymen; France, placed near the King, is inviting him to contract an alliance, agreeable to Jupiter and Juno, who are seen seated on clouds. Near Henri IV, two Cupids are taking



possession of his helmet and shield, as a symbol of the long peace, which this marriage will procure to France.

Collection of Louis XIII.

### 438 *Marriage of Marie de Médicis and Henri IV.*

H. 3,94. — W. 2,95. — C. — Nat. S.

The 5th of October 1600, the Grand-Duke Ferdinand, marries by proxy, in the name of the king, the Princess his niece. Hymen, holding a torch, is carrying the mantle of the young Queen. The Cardinal Pierre Aldobrandini gives the nuptial blessing, in the church of Santa-Maria-del-Fiore. In the suite of Marie de Médicis are seen Christine de Lorraine, Grand-Duchess of Tuscany, and Eléonore de Médicis, Duchess of Mantua. On the side of the Grand Duke, Roger de Bellegarde, Grand Master of the Horse afterwards Duke de Bellegarde, bearer of the procuration of Henri IV, and the Marquis de Sillery, who negociated the marriage. On the altar, a group of marble is seen, representing Christ dead, lying on the knees of God the Father.

Collection of Louis XIII.

### 439 *Landing of Marie de Médicis, in the port of Marseilles, the 3d of November 1600.*

H. 3,94. — W. 2,95. — C. — Nat. S.

France, the city of Marseilles and its clergy, are going to meet the new Queen, and are presenting her with the canopy. Rubens has supposed that the Grand Duke himself, had accompanied his niece; but he remains in the gallery, while the Duchess of Mantua, and the Grand Duchess of Tuscany are following Marie de Médicis, of whom Fame, is announcing in the air, the happy arrival. The fore ground is occupied by Tritons and Naiads, who wish to moor the vessel; and Neptune arrives to watch over the landing.

Collection of Louis XIII.

440 *Marriage of Henri IV and Marie de Médicis  
celebrated in Lyons the 10th of December  
1600.*

H. 3,94. — W. 2,95. — C. — Nat. S.

The city of Lyons, seated in a car, drawn by two lions, is raising her eyes to Heaven, and admiring the royal couple, who are there represented by Jupiter and Juno. Hymen is near them, and pointing, with one hand, to the constellation of Venus, under whose influence, this marriage has been celebrated.

Collection of Louis XIII.

441 *Birth of Louis XIII in Fontainebleau, the  
27th of September 1601.*

H. 3,94. — W. 2,95. — C. — Nat. S.

Marie de Médicis, her head leaning on the arm of Fortune, has just given birth to the Dauphin, and is looking at him with a lively satisfaction, which changes into joy the pains of childbirth. On one side, Justice is confiding the infant prince to the Genius of Health; on the other side, Fecundity, who, in her horn of plenty is showing to the Queen, the five other children to whom she will give birth.

Collection of Louis XIII.

442 *Henri IV setting out for the German war,  
confides to the Queen, the government of  
the kingdom.*

H. 3,94. — W. 2,95. — C. — Nat. S.

In 1610, the King, having resolved to command in person, the army which was waging war in Germany, to oppose the invasion of the Duchy of Cleves, by the House of Austria, invests, before his departure, Marie de Médicis, with the government; and is giving her a globe, on which are the arms of France. The Dauphin, after-

wards Louis XIII, standing between them, gives his hand to his mother. Armed officers are waiting for the king; and two ladies are attending the Queen.

Collection of Louis XIII.

#### 443 *Coronation of Marie de Médicis.*

H. 3,94. — W. 7,27. — C. — Nat. S.

This ceremony took place in Saint-Denis th 13<sup>th</sup> of May 1610. The Queen is represented kneeling, clothed in the royal mantle. The Cardinals de Gondy and de Sourdis are assisting the Cardinal de Joyeuse, who is crowning her. The Dauphin (Louis XIII), and his young sister, Henriette de France, are by her side. The Duke de Ventadour is carrying the scepter; and the Chevalier de Vendôme, the hand of Justice. Marie de Médicis is accompanied by the Queen Marguerite de Valois, first wife of Henri IV, who could not, on account of her rank, dispense from appearing in the suite; by Madame, eldest daughter of France, and by the Princesses of the court. The Princess de Conti, and the Duchess de Montpensier bore the train of the Queen's mantle; Mes<sup>rs</sup> de Souvré and de Bethune held the skirt, for the Dauphin, and the Duke d'Anjou, who took the place of the Duke d'Orleans, who was ill at the time. In the back ground, the king is seen in a tribune, from which he is witnessing the ceremony. A little below, are the ambassadors of the foreign powers.

Collection of Louis XIII.

#### 444 *Apotheosis of Henri IV; Regency of Marie de Médicis.*

H. 3,94. — W. 7,27. — C. — Nat. S.

Henri, carried away by Time, is received in Olympus, by Jupiter. Lower down, and on Earth, Bellona, carrying a trophy, and Victory, seated on a heap of arms, are expressing the grief which the death of the hero has caused them; while the Hydra of rebellion, though wounded, raises still its menacing head. On the other side of the painting, the Queen, dressed in mourning,

her eyes bathed in tears, is seated on the throne. She is accompanied by Minerva and Prudence. France kneeling, is presenting her with the government, under the form of a globe, with fleurs de lys; and the Regency, with the helm of the State. The Lords of the Court are assuring her of their fidelity and devotion.

Collection of Louis XIII.

#### 445 *The government of the Queen.*

H. 3,94. — W. 7,02. — C. — Nat. S.

All Olympus has assembled to preside over the government of Marie de Médicis. Jupiter and Juno, symbols of Providence, attach to the globe of France, several doves, emblems of gentleness; they trust the reins to Cupid; before them, are Peace and Concord. Meanwhile, Apollo, armed with his arrows, Minerva with her lance, and Mars, whom Venus seeks in vain to detain, are chasing away Discord, Envy, Hatred and Fraud; enemies of the public felicity.

Collection of Louis XIII.

#### 446 *Voyage of Marie de Médicis to Pont-de-Cé (in Anjou).*

H. 3,94. — W. 2,95. — C. — Nat. S.

The Queen, wearing a helmet with green and white feathers, riding a white horse, and followed by Strength, (indicated by a lion), has just subdued Pont-de-Cé, where a civil war was fomenting. Victory is crowning her, and Fame is publishing her success. In the background is seen a conquered city, of which the magistrates are offering their submission, to the officers of the royal troops.

Collection of Louis XIII.

#### 447 *Exchange of the two Princesses, on the river of Andaye, the 9th of November 1615.*

H. 3,94. — W. 2,95. — C. — Nat. S.

Two years after the death of Henri IV, the Regent had concluded a treaty, having for object a double al-

liance, between the courts of France and Spain. Elisabeth de France, eldest daughter of Henri IV, was to marry the Infant of Spain, afterwards King, under the name of Philip IV; and Anne d'Autriche, Louis XIII. France and Spain, distinguished by their attributes, are giving and receiving the two new Queens. Happiness, in the Heavens, surrounded by a host of Cupids, is scattering a golden shower over them; a river and a naiad, are offering them pearls and coral.

Collection of Louis XIII.

#### 448 *Prosperity under the Regency.*

H. 3,94. — W. 2,95. — C. — Nat. S.

The Queen, on her throne, is holding in one hand, the scepter, and in the other, a scale; Minerva, and Cupid are by her side. Plenty and Prosperity are distributing medals, laurels, and other rewards to the Genii of the Fine Arts, who are trampling on Ignorance, Slander, and Envy. Time, crowned with the several productions of the seasons, is conducting France to the golden age.

Collection of Louis XIII.

#### 449 *Majority of Louis XIII.*

H. 3,94. — W. 2,95. — C. — Nat. S.

Marie de Medicis is giving up to her son, the government of the State, under the form of a vessel, of which he is holding the helm; and which is set in motion by Strength, Religion, Good Faith and Justice; each indicated by an escutcheon, bearing their symbols; near the mast, France is standing, a globe with fleurs de lys in one hand, and a sword in the other. Other Virtues are governing the sails; Fame is publishing the wisdom of the Queen, in her government. In the Heavens are seen the constellations of Castor and Pollux, omen of happy voyages.

Collection of Louis XIII.



450 *The Queen flies from the castle of Blois, in the night between the 21st and the 22d of February 1619.*

H. 3,94. — W. 2,95. — C. — Nat. S.

Louis XIII, by the advice of his courtiers, had confined Marie de Medicis in the castle of Blois. Accompanied only by the count of Bresne and by Duplessis, she escaped from it, by a window, from which one of her women, named Catherine, is seen descending. Minerva is trusting the Queen to the fidelity and courage of the Duke d'Epemon, who is waiting for her, with a few officers; they all appear to be reassuring her, by their protestations of zeal and devotion. (It is by license, that Rubens introduces here, the Duke d'Epemon; for though he favoured, the escape of the Queen; he was waiting for her in Montrichard, with sixty horsemen, to take her to Loches.) Night, with the wings of a bat, unfolds a starry veil, to protect her flight, and Aurora, who is preceding her with a torch, shows that the event took place at the dawn of day.

Collection of Louis XIII.

451 *Reconciliation of Marie de Médicis with her son.*

H. 3,94. — W. 2,95. — C. — Nat S.

The Queen is holding a council at Angers, with the Cardinals La Valette and de La Rochefoucauld. The latter is inviting her to accept the olive branch, which Mercury is presenting to her, and to be reconciled to Louis XIII; the Cardinal de La Valette, on the contrary, is holding her by the arm, to show that he is of a different opinion; Prudence, placed on the left of the Queen, seems to indicate to her to beware. (It is again by a painter's licence, that Rubens has given here the Roman purple, to one of the sons of the Duke d'Epemon; he was only at the time, Archbishop of Toulouse, and afterwards Cardinal de La Valette.)

Collection of Louis XIII.



452 *The Conclusion of peace.*

H. 3,94. — W. 2,95. — C. — Nat. S.

Mercury and Innocence are introducing Marie de Médicis, into the temple of Peace; notwithstanding the violent efforts, and the impotent rage of Fraud, Fury, and Envy. Peace is extinguishing the torch of war, on a heap of arms, become useless.

Collection of Louis XIII.

453 *Interview of Marie de Médicis with her son.*

H. 3,94. — W. 2,95. — C. — Nat. S.

To show the uprightness of their intentions, Louis XIII and his mother, are giving to each other, in Heaven, testimonies of a sincere union; expressed in a symbolical manner by Charity, pressing on her breast, one of the children<sup>■</sup> who serve as her attributes; on the other side of the painting, is seen the government of France, preceded by Courage, overcoming the Hydra of rebellion.

Collection of Louis XIII.

454 *The triumph of Truth.*

H. 3,94. — W. 1,60. — C. — Nat. S.

Truth, supported by Time, ascends to Heaven, where the Queen and her son, holding a medallion, representing two joined hands, over which is a heart, are reconciled; after having acknowledged that false counsels alone, had been the cause of their misunderstanding.

Collection of Louis XIII.

455 *Portrait of François de Médicis, Grand-Duke of Tuscany, father of Marie de Médicis, deceased in 1587.*

H. 2,47. — W. 1,16. — C. — Nat. S.

He is standing, bareheaded, clothed in a black velvet mantle, lined with ermine, and leaning on a cane. The

cross he wears on his breast, is that of the order of Saint Stephen, instituted by his father, Côme de Médicis. In the back ground, a raised curtain, and a balustrade.

Collection of Louis XIII.

- 456 *Portrait of Jeanne d'Autriche, Grand-Duchess of Tuscany, daughter of the Emperor Ferdinand I, mother of Marie de Médicis, deceased in 1578.*

H. 2,47. — W. 1,16. — C. — Nat. S.

She is standing, wearing a black velvet toque, adorned with pearls, and white feathers. The under dress, and the upper one, open in front, and shorter than the first, are ornamented with pearls and embroideries.

Collection of Louis XIII.

- 457 *Portrait of Marie de Médicis, Queen of France, deceased in 1642, at the age of 68.*

H. 2,76. — W. 1,49. — C. — Larger than life.

She is represented as Bellona, full face, and standing; a helmet on her head, holding the scepter in one hand, and a statue of Victory in the other. She is surrounded by the emblems of war, and two Genii are holding over her head, a wreath of laurels.

Collection of Louis XIII.

- 458 *Portrait of the Baron Henri de Vicq, ambassador of the Netherlands, at the court of France.*

H, 0,73. — W. 0,54. — W. — Bust Nat. S.

He is seen nearly full face, bareheaded, with moustaches, and his beard already grey. He is dressed in black, and has a fluted ruff round his neck. In the back ground, a red curtain.

Bought in 1850.

**459** *Portrait of Elisabeth de France, daughter of Henri IV, who married, in 1615, the Infant of Spain Philip, afterwards King of Spain, under the name of Philip IV. She died in Madrid in 1644, at the age of 42.*

H. 1,06. — W. 0,93. — W. — Half length, Nat. S.

She is seated in a large red velvet arm-chair, seen three quarters, and turned to the left. Her under dress is blue, embroidered with gold; and the upper one, open in front, is of black satin. She wears her hair combed back; a crown on her head, a ruff, cuffs, and a rich necklace of pearls and emeralds; she holds in her right hand, on her knees, a bouquet composed of roses, lilies and jasmin. On the right, behind her, a red curtain. On the left, in the back ground, the interior of a palace, richly decorated.

Collection of Louis XIV.

**460** *Portrait of Hélène Fourment, second wife of Rubens, and two of his children.*

H. 1,13. — W. 0,82. — W. — Small S.

The wife of Rubens, dressed in white, is seated in an arm-chair, and seen nearly in profile, turned to the left. She wears a large grey beaver hat, with feathers, which throws a light shade on the face; and holds on her knees, a little boy, wearing a black toque, with feathers and red bows. On the left, a little girl, standing, holding up her apron. The heads in this painting are pretty well finished; but the rest is only a sketch. In the back ground, between the two children, a tree, and a bird flying; on the right, near the chair, two hands of another child, are seen.

Collection of Louis XVI.

**461** *Portrait of a lady of the Doonen family.*

H. 0,62. — W. 0,47. — W. — Bust Nat. S.

She is represented three quarters, turned to the left, with precious stones in her hair. She wears pearl ear

drops, a black satin dress, embroidered with gold; and holds in her right hand, a chain of gold and precious stones, twisted three times round her neck. Behind her, a raised red curtain is seen.

Napoleon Museum.

## 462 *Fair in a village.*

H. 1,49. — W. 2,61. — W. — Heads 0,44.

On the left, rustic houses and trees; near a table set on trestles, numerous groups of drinkers. In the foreground, lying on bunches of straw, women giving the breast to their children, and an old one giving drink to a young boy, both having their backs turned, and their heads thrown back. In the center, a man, and a woman seated, both holding the same pot of beer; and a peasant, kissing a woman, lying on the grass. On the right, a tub containing plates and dishes, and a towel which a dog is licking; an empty cask floating on a pool, in which two ducks are swimming. On the edge of the pool, earthen pans, a kettle, a wheel supported by a post, on which are placed a copper vase and two earthen ones; a chicken, a pail, a rake and a pig, of which only the head is seen, coming out of a small thatched hut. Farther off, a musician, playing on the violin, another on the bagpipes. A crowd of peasants are seen dancing. In the horizon, meadows, hills, and quite on the right, the steeple of a village.

Collection of Louis XIV.

## 463 *Tournament near the moat of a castle.*

H. 0,73. — W. 1,08. — W. — Heads 0,16.

Six horsemen in full armor, are fighting two by two with lances, before the moat which surrounds a castle. On the left, a page, holding a pile of lances, and another, picking up those which have fallen on the ground. On the right, two heralds on horseback, blowing the trumpet. Farther off, on the same side, a fortified castle, surrounded by water; which is reached by a bridge, leading to a square tower, on which a standard is

waving. On the left, a river, and plains with trees, Setting. sun.

Old collection.

#### 464 *Landscape.*

H. 0,45. — W. 0,84 — W. — Heads 0,07.

On a road near a small river, from which a fog is rising, two men are sawing a tree. On the left, two women and a man, are seated on the ground, near a large net, hanging from some trees across the road, and set by a bird-catcher. On a mound, on the right, a mill; and in the back ground, the steeple of a village. The sun is seen in the sky.

Napoleon Museum.

#### 465 *Landscape.*

H. 1,22. — W. 1,72. — C. — Heads 0,35.

On the left, against a tree, a man and a woman standing; another woman, seated on the ground, having near her a shepherd, holding a flute, turns back to look at them. In the center of the composition, two peasants, lying on the ground, and surrounded by sheep. In the back ground, on the right, a river, crossed by a stone bridge and a wooden one, near which several buildings are seen. In the horizon, mountains; and in the midst of the clouds, a rainbow.

Collection of Louis XIV.

### RUBENS (*Attributed to*).

#### 466 *Portrait of a young man.*

H. 0,55. — W. 0,42. — W. — Bust Nat. S.

He is represented nearly in profile, turned to the left, bareheaded, with curly hair, and wrapped in yellow drapery.

Collection of Louis XVIII.



467 *Diogenes looking for a man.*

H. 1,98. — W. — 2,49. — C. — Half length Nat. S.

In the center of the painting, Diogenes, with his cloak, his stick, and a lantern, is in the midst of a group in which a woman and two children frightened, are seen. Behind him, on the right, a woman, holding a child; a negro, and an old woman with a basket of fruits on her head. In the back ground, on the left, a man standing on the pedestal of a column. On the right, an arched door, through which the Heavens are seen.

Collection of Louis XVI.

RUBENS (*After*).468 *The farthing of Cesar.*

H. 1,50. — W. 1,97. — C. — Half length Nat. S.

On the right, Christ, standing, is raising the left hand, and holding a piece of money in the right. On the left, a group of Priests or Pharisees. Composition of nine figures.

Old collection.

RUBENS (*School of*).469 *Landscape.*

H. 0,29. — W. 0,43. — W. — Heads 0,06.

On the right, a man is watering two horses in a rivulet, crossed by a rustic stone bridge. Farther off, on a mound, buildings, surrounded by trees. On the left, a cluster of trees, a house, and a church with a steeple. Towards the center, near the summit of hills which bound the horizon, the setting sun is seen.

Old collection.



**RUISDAEL** or **RUYSDAEL** (JAKOB), *painter and engraver, born in Harlem, about 1630, died in the same city the 16th of November 1681. — (Dutch School.)*

The name of his master is unknown.

#### 470 *Forest scene.*

H. 1,71. — W. 1,94. — C. — Heads 0,25.

In a vast forest, crossed by a river, a peasant girl, riding an ass, and accompanied by a dog, is talking to a countryman, followed by an ox. On the left, a traveller, seated on the ground, is putting on his shoes; his baggage is by his side. In the back ground, cattle are grazing or drinking. — Signed : *J. Ruysdael*,

Old collection.

#### 471 *A Storm near a dam in Holland.*

H. 1,10. — W. 1,56. — C.

On the right, a dam, a cottage with trees, and stakes in the sea. Several vessels are near the dam, and one of them, bears the Dutch tricolored flag. In the center, a small boat, manned by five men. On the left, a three masted vessel, and several barks. In the horizon a village is seen. — Signed : *J. Ruysdael*.

Collection of Louis XVI.

#### 472 *Landscape.*

H. 0,66. — W. 0,80. — C. — Heads 0,06.

On the right, a sloping and sandy road, bordered on one side, by trees and a bush, and on the other by a woody hill. A peasant, carrying a bundle of grass under his arm, and followed by three dogs, is ascending the road, at the end of which the roof of a house is seen. On the left, fields divided by wooden fences, trees, and in the distance, a village. — Signed : *J. Ruysdael*.

Collection of Louis XVI.

473 *Landscape.*

H. 0,83. — W. 0,98. — C. — Heads 0,05.

On the left, in the fore ground, on the steep bank of a river which crosses the country, a horseman from whom beggars are asking alms; ruins on each side of a bridge, of which four arches are seen, and which ends on the other shore, near the door of a sort of half ruined square tower. On the right, men bathing in the river; on a mound, a wind-mill, and the ruins of a castle; farther off, a village, steeples and another wind-mill; in the back ground, high mountains. A ray of sun, passing through stormy clouds, is lighting the country. — Signed, on the left, with the initials J. R.

Collection of Louis XVI.

474 *Landscape.*

H. 0,23. — W. 0,30. — W. — Heads 0,02.

On the right, on a steep and sinuous road, on the side of which are two large trees, a man is walking, leaning on a stick. In a hollow, a hut; farther off, on the hill, the steeple of a village. On the left, in the horizon, a meadow and a village. — Signed, on the right : J. Ruisdael.

Collection of Louis XV.

475 *Landscape.*

H. 0,35. — W. 0,42. — W. — Heads 0,02.

On the left, on a road which passes near a cottage, built on a small eminence, a man is receiving alms from a traveller who is in a chariot. A little girl is running after it, and two little boys are preceding it, making somersets. On the right, in the fore ground, a pool shaded by trees. — Signed, on the left, with the initials J. R.

Collection of Louis XV.

**RUTHART** (CARL), *painter and engraver, painted from 1660 to 1680. — (German School.)*

There is no information of his life.

#### 476 *The bear hunt.*

H. 0,65. — W. 0,87. — C.

On the right, a bear is springing over two dogs, which he has just overthrown. More in the center of the composition, another bear, standing, holds a dog in the air, by its throat. In the fore ground, a dog thrown down on his back, and whose entrails are coming out of a wound. On the left, near three trees, two dogs, running towards the bears.

Napoleon Museum.

**RUYSDAEL** — *See* RUIJSDAEL.

**SANTVOORT** (DICK VAN), *was painting in 1630. — (Dutch School.)*

there is no information of his life.

#### 477 *Jesus Christ in Emmaus.*

H. 0,66. — W. 0,50. — W. — Heads 0,35.

On the right, Jesus Christ, seen in profile and seated before a round table, is blessing the bread, and raising his eyes to Heaven. In the center, an old man with a long white beard; on the left, another aged man in the shade; both in the attitude of astonishment. In the back ground, on the right, an attendant, a turban on his head, is coming down a stairs, carrying a dish. — Signed, in the lower part, in the center of the painting: D. V. SANTVOORT. *f.* 1633.

Napoleon Museum.

**SACHT** or **SAFT-LEEVEN**. — See **ZACHTLEVEN**.

**SCHALKEN** (GOTTFRIED), *born in Dordrecht, in 1643, died at The Hague, the 16th of November 1706.* — Dutch School.)

Pupil of Samuel van Hoogstraeten and of Gerard Dov.

#### 478 *The Holy Family.*

H. 0,67. — W. 0,49. — Arched shape at the top.  
— W. — Heads 0,55.

The Virgin, seated, holds on her knees the Infant Jesus, sleeping, and wrapped in a drapery, which saint Ann, placed behind him, on the right, is raising. On the other side, an angel standing, his hands crossed on his breast, is in the attitude of adoration. On the left, saint Joseph is blowing the fire of a chafing dish, placed on a low wall. — Signed : *G. Schalcken*.

Collection of Louis XVI.

#### 479 *Ceres searching for Proserpina.*

H. 0,34. — W. 0,26. — C. — Half length.

She is seen three quarters, turned to the left, her arms bare, a large hat on her head; she holds in her left hand a basket filled with ears of corn and fruit; and with the right, which is raised, a lighted torch. In the back ground, on the left, trees on the edge of a corn field. Night scene. — Signed : *G. Schalcken*.

Collection of Louis XVI.

#### 480 *Two women lighted by a candle.*

H. 0,20. — W. 0,14. — Arched shape. — W. — Half length.

They are represented full face, and behind the edge of a window. One wears a toque on her head, long hair

and a ruff; she rests her left hand on the shoulder of the other woman, and holds with the right, a candle which she has taken out of the candlestick, resting on the stone edge. On the right, behind them, and in an arched niche, a statue of Venus, seen in profile. On the left, in the back ground, a glimpse of the sky, with the moon, partly hidden by clouds.

Collection of Louis XVI.

#### 481 *An aged man answering a letter.*

H. 0,12. — W. 0,09. — Oval shape. — W. — Half length.

He is seen three quarters, and turned to the right; his beard is white, he wears a black toque, and a furred garment. Seated before a desk, he is writing, and holds a letter in his hand.

Collection of Louis XVI.

**SCHOEVAERDTS (M.),** *painter and engraver, lived in the middle of the XVII<sup>th</sup> century.* — (Flemish School.)

There is no reliable information of this artist.

#### 482 *Landscape.*

H. 0,38. — W. 0,58. — W. — Heads 0,04.

On the bank of a wide river, where two large boats are fastened, a number of men and women, are carrying baggage, on chariots, on mules, or on their arms; others are driving cattle. In the back ground, on the left, a large building, and peasants, standing, or seated near their merchandise. In the horizon, several sail boats, and high mountains, are seen. — Signed, on the right : M. SCHOEVAERDTS.

Old collection.

#### 483 *Landscape.*

H. 0,38. — W. 0,68. — W. — Heads 0,04.

On the right, on a woody hill, overlooking an immense valley, in which is seen a winding river, a beggar is



asking alms from peasants, seated in a chariot, drawn by three horses : other peasants are standing on the edge of the road. Farther off, a cart, followed by a horseman in a blue mantle. — Signed, on the right : M. SCHOEVAERDTS.

Old collection.

**SCHWEICKHARDT** (HEINRICH-WILHEM), *painter and engraver, born in Brandenburg, in 1746, died in London, in 1797.* — (German School.)

Pupil of the Italian painter, Girolamo Lapis.

#### 484 *Skaters on a frozen canal.*

H. 0,71. — W. 0,99. — C. — Heads 0,12.

In the fore ground, on the left, two men, seated on the ground, are arranging their skates; another is lighting his pipe, and a child, playing with a dog. On the right, on the edge of the canal, rustic habitations, and a wind-mill. In the back ground, a village. — Signed on the right, on the house : H. V. SCHWEICKARDT 1779.

Napoleon Museum.

**SEGHERS.** — See ZEEGERS.

**SEIBOLD** (CHRISTIAN), *born in Mentz, in 1697, died at Vienna, in 1768.* — (German School.)

He had no master.

#### 485 *Portrait of Seibold.*

H. 0,44. — W. 0,36. — C. — Nat. S.

He has painted himself three quarters, turned to the right, wearing a green velvet toque. He has a shirt with a turned down collar, and a grey garment.

Old collection.



**SLINGELANDT** (PIETER VAN) *born in Leyden, the 20th of October, 1640, died the 7th of November, 1691. — (Dutch School.)*

Pupil of Gerard Dov.

#### 486 *A Dutch family.*

H. 0,52. — W. 0,44. — W. — Heads 0,20.

In a vast saloon, a lady, in a dress of flowered satin, and a scarlet velvet bodice, trimmed with ermine, is seated before a table, covered with a cloth. At her feet is a little dog, lying down. On the left, a little girl, holding a bird's nest, and a parrot, on a perch. On the right, a young man, holding in one hand his hat, and in the other a cane. Near the little girl, a man in a morning gown, standing, his hand resting on the edge of a table, on which is placed a book, is receiving a letter, handed to him by a negro. In the back ground, on the right, through an open door, another room is seen. On the left, on the angle of the mantel-piece, the statuette of a child. On the ceiling, the parrot's cage.

Collection of Louis XVI.

#### 487 *Portrait of a man.*

H. 0,12. — W. 0,09. — Oval shape. — W. — Bust.

He is represented nearly full face, bareheaded, his hair short on the forehead, and long on the sides. He wears a plaited shirt, without a collar, and a black mantle. — Signed : *P. V. Slingeland fecit 1656.*

Old collection.

#### 488 *Cooking utensils.*

H. 0,17. — W. 0,20. — W.

On the right, a cask, on which is placed a napkin; a square chest, supporting a pewter mug, and a warming pan, are leaning against a wall. On the ground, an

earthen dish, pewter plates, an iron pot, a brass candlestick, and a skimmer.

Old Collection.

**SNYDERS, SNEYDERS or SNYERS** (FRANZ), *born in Antwerp, in 1579, died in 1657.* — (Flemish School.)

Pupil of Peter Breughel and of Henrik van Balen.

### 489 *The terrestrial paradise.*

H. 2,65. — W. 3,20. — C.

Beginning on the left of the painting, are seen, a horse and mare, a dog and a slut, two grey pigeons, a cat; a turkey, a lizard, a weazel, a squirrel, a fox, a deer and a hind, a little dog, two black and white pigeons, a lion and an ostrich. In the back ground, God creating woman.

Old collection.

### 490 *The animals entering Noah's Ark.*

H. 2,30. — W. 3,60 — C.

In the painting are seen, in couples, rams, foxes, cats, dogs, asses, sheep, lizards, lions (the same represented in the marriage of Henri IV, by Rubens, N° 440), a cow, and a bull, acock, and hens. On the left, a tree is seen, on which four parrots, and other birds are perched. In the back ground, the Ark, on a hill; and Noah, accompanied by several persons, going towards it, with animals in couples.

Old collection.

### 491 *A deer pursued by the hounds.*

H. 2,12. — W. 2,77. — C.

The deer is trampling on a dog, thrown down on the left; and tossing another in the air. Two dogs are springing on his neck, and a third is biting his shoulder.

On the right, two dogs running, are seen. In the back ground, a plain.

Napoleon Museum.

#### 492 *The wild boar hunt.*

H. 2,32. — W. 3,48. — C.

In the fore ground, three wounded dogs, disabled, and howling with pain. The boar rips open two others, and while one dog is holding him by the ear, a second, is springing on his back. On the right, four trunks of trees; among them, a broken one. Landscape.

Napoleon Museum.

#### 493 *The fishmongers.*

H. 2,46. — W. 3,40. — C. — Nat. S.

On the left, a man is filling a tub, placed on a tripod, with eels and lampreys, contained in a copper pail. A long stone table is covered with fish, and shell fish of several kinds. Behind, is a brass vase with a handle, filled with smaller fish. On the right, a man is cutting a salmon in slices. Under the table, beginning on the left, are seen skates, turtles, a live seal, a basin full of fish and water, a tub, filled with oysters; and a cat, pulling with its paw, a slice of salmon, placed on the table. In the upper part, under the awning of the shop, a beam, to which fish is hanging. In the back ground, on the left, a sea port, and buildings.

Old collection.

#### 494 *Dogs in a larder.*

H. 1,24. — W. 2,05. — C.

On a kitchen table, leaning against a wall, two legs of mutton, pieces of meat, asparagus, and artichokes. On the right a dog is standing, with his fore paws on the table, and is biting one of the pieces of meat. Under the table, a dog with long hair, one paw on a bone, which he is gnawing, is defending it from another dog, who is try-

ing to take it away. In the back ground, on the right, a cat, on a table.

Old collection.

#### 495 *Fruits and animals.*

H. 0,76. — W. 1,08. — W.

Indian corn, an artichoke, a gourd, a water-melon, currants, apples, a cut pomegranate, a branch of a fig tree, muscatel grapes, and an open melon, are scattered on the ground. In the center, in the fore ground, a squirrel is cracking a hazel nut, a parrot biting an apricot, and, on the right, a monkey stealing a bunch of grapes.

Old collection.

#### SNYDERS (*Attributed to*).

#### 496 *Eagles pouncing on ducks.*

H. 1,94. — W. 2,42. — C.

On the right, on the trunk of a tree, on the banks of a river, an eagle is devouring a duck. At the foot of the tree, and among the reeds, a flock of frightened ducks are flying away while one of them, on the left, is pursued by another eagle. In the horizon, a city. In the air, two birds.

Old collection.

**SPAENDONCK** (GERARD VAN), *born in Tilburg, the 23d of March 1746, died in Paris, the 11th of May 1822.* — (Dutch School.)

Pupil of Herreyns.

#### 497 *Flowers and fruits.*

H. 1,18. — W. 0,90. — C.

An alabaster vase, in which are roses, tulips, campanulas, anemones, hollyhocks, etc., is placed on a marble

table. On the right, at the foot of a vase, chestnuts in the shell, a basket, filled with peaches, black grapes, indian corn, and currants. On the left, two pine-apples. — Signed *G. van Spaendonck* 1789.

Collection of Louis XVI.

**SPRONG** (GERARD), *born in Harlem, in 1600, died in 1651.* — (Dutch School.)

Pupil of his father.

#### 498 *Portrait of a woman.*

H. 0,78. — W. 0,68. — C. — Half length Nat. S.

She is represented three quarters, and turned to the left. She wears a lace cap, on the back of her head; a black silk dress with small figures; a large falling collar, and deep cuffs, also of lace. She holds in her right hand, the only one seen, a pair of white gloves.

**STAVEREN** (JOHANN-ADRIAAN VAN), *painted in 1675.* (Dutch School.)

There is no information of the life of this artist.

#### 499 *A learned man in his study.*

H. 0,39. — W. 0,33. — W. — Head 0,18.

He is represented full face, standing behind a table, taking with one hand, a measure on the globe with a compass, and holding his spectacles in the other. On the table, besides the globe, a paper, a closed book and an open one are seen. On the left, an arched window. On the right, a large arm-chair. In the back ground, on the same side, several steps, and an open door.

Old collection.

**STEEN** (JAN VAN), *born in Leyden, in 1636, died in Delft, in 1689.* — (Dutch School.)

Pupil of Knupfer, of Adriaan Brauwet and of van Goyen.



500 *Flemish fête in an inn.*

H. 1,18. — W. 1,61. — C. — Heads 0,35.

In the fore ground, on the left, a man holding a mug in one hand, and a long glass in the other, is seated on the ground, against a bench, on which a man lying down, is smoking his pipe. Behind him, a child is beating the drum, and a woman is singing, a sheet of paper in her hand; on this paper is written : DIE VER KRUY VIFE LUYTE... On the side, a man seated, playing on the violin, and a woman standing, playing on the bagpipes. On the right, a trumpeter, having his back turned, seated before a table, holding a pewter mug in his right hand, and his hat in his left; a bald old man, carrying a basket full of shrimps, and drinking; and a woman, holding her child on her knees. Farther off, on the same side, a man, standing on the table, and a crowd of people near the open door of the inn. In the center, peasants dancing. On the left, a man kissing a woman, going up a flight of stairs, whom an old man is holding by the hand, and trying to pull away, by her apron. In the upper part, a gallery, filled with persons looking at the dance. — In the lower part of the painting, on the left, the date, almost illegible, of 1674, is seen.

Collection of Louis XVIII.

**STEENWYCK, STEINWICK or STEINWEYCK**

LE JEUNE (HENDRICK VAN), *born in Amsterdam, in 1589, died in London; the year of his death is not precisely known. A painting by him is dated 1642. — (Dutch School).*

Pupil of his father Hendrick van Steenwyck le Vieux.

501 *Jesus Christ at the house of Martha and Mary.*

H. 0,64. — W. 0,96. — C. — Heads 0,15.

In a large room, of which the ceiling is formed by projecting beams, Christ is seated on the left, near a high arched window, on a bench, close to a partition, divided into compartments; and ending, in the upper part, by a shelf, on which are books, vases and phials.



Near Christ, a table covered with a cloth, on which an open book is placed; opposite to him, seated on a cushion, Mary is holding tablets. On the right, is Martha, standing, and asking the Saviour why her sister does not come to her assistance. In the back ground, a large arched door, through which is seen a kitchen, in which are a man, a woman, and a child, turning a spit. — Signed: HENRI V. STEINWICK, 1620. — The figures are said to be by Kornelis Poelenburg.

Collection of Louis XIV.

### 502 *Interior of a church.*

H. 1,23. — W. 1,74. — W. — Heads 0,20.

In the fore ground, only two figures are seen; on the left, a man, coming out with a lighted candlestick, and an old woman, seated on a step near the door. Farther off, another figure. — Signed, on the second pillar, on the right: H. V. STEINWICK.

Collection of Louis XVIII.

### 503 *Interior of a church.*

H. 0,27. — W. 0,43. — Cop. — Heads 0,06.

On the left, in a chapel, a sacristan is showing to three personages, a painting in a case, placed above the altar. Outside of the chapel, a young page. On the right, an old woman, holding a basket, and a stick. In the back ground, on each side, chapels, figures, and a gallery. — Signed, on the left pillar: H. V. STEINWYCK, 1608. — The date is repeated on one of the grave stones.

Collection of Louis XIV.

### 504 *Interior of a church.*

H. 0,26. — W. 0,37. — Cop. — Heads 0,04.

On the left, seated against a pillar, a beggar, half naked, is receiving alms. In the fore ground, a group of four persons. On the right, a person, speaking to an old

man with a long white beard, leaning against a pillar, and holding a stick. In the back ground, altars against pillars, and farther off, a gallery.

Old collection.

### 505 *Interior of a church.*

H. 1,16. — W. 1,81. — C. — Heads 0,15.

In the fore ground, on the left, two children are seen. In the nave, a monk, a nobleman, his wife and two little girls. On the first pillar on the left, is hanging a picture representing a man and a woman half length, their hands joined; and in the upper part, the Resurrection of Christ. On the side, on the left, a peasant kneeling, praying before a chapel, whose altar painting, represents the Annunciation. At the end of the nave, several figures, and a gallery. — Signed, on the right: H. V. *Steenwyck fecit.*

Old collection.

**SUSTER or SUSTRIS.** — See ZUSTRIS.

**SWANEVELT, SWANEUELT or SUANEVELT** (HERMAN VAN), called HERMAN D'ITALIE, born in Woerden about 1620, died in Rome, in 1690, according to nearly all the biographers, and in 1655, according to the register of the Academy of Painting in Paris. — (Dutch School.)

He is believed to have had Gerard Dov for master.

### 506 *Landscape in Italy; Sunset.*

H. 0,66. — W. 0,95. — C. — Heads 0,09.

On the left, a river flowing at the foot of a hill, on which an old castle is built. Eight cows are grazing on the other shore. In the fore ground, on the right, a man, his legs bare, carrying on his shoulder, a bundle tied to a stick, and a woman, who has also a load on her head. A little farther off, a shepherd, with his back turned, is walking towards them.

Old collection.

507 *Landscape.*

H. 0,77. — W. 1,40. — Oval shape. — C. —  
Heads 0,10.

In the back ground, on the left, a forest, and three groups of men and women. In the fore ground, on a road, passing at the foot of two large trees, among other figures are seen, two men, a woman carrying a basket, and another woman, holding by the hand a child, who is riding on a stick. On the right, a river with boats, and fishermen drawing a net; and on the banks, which are steep, seven men looking at them. A little farther off, two horsemen; in the horizon, mountains are seen.

Old collection.

508 *Landscape.*

H. 0,54. — W. 0,67. — C. — Heads 0,08.

On the left, a pool, and a cluster of trees on a sloping ground, where sheep are grazing; and six persons, among whom are seen, a shepherd standing, leaning on a stick, and talking to a woman, seated on the ground. Farther off, a man driving an ass, loaded with a bag. On the right, buildings in the midst of trees. In the back ground, mountains are seen. Quite in the fore ground, a shepherd, carrying a bundle under his arm, and followed by a woman, holding a basket. Setting sun.

Collection of Louis XVIII.

509 *Landscape.*

H. 0,28. — W. 0,38. — Oval shape. — Cop. —  
Heads 0,05.

On a rising road, on the banks of a river, is seen, among other figures, a man accompanying a woman, riding an ass, and going towards another traveller, who is half naked. On the left, at the foot of huts built on a soil, covered with trees and bushes, a shepherd seated, and three cows, are seen; farther off, a flock is coming out of one of these huts, crossing the road, and going

to drink in the river, on which is thrown a bridge, near a round tower, built on the other bank. In the back ground, on the left, buildings on a hill. On the right, mountains are seen. — Signed, on the left : *H. Swanevelt, Paris 1654.*

Collection of Louis XVIII.

## 510 *Landscape.*

H. 0,28. — W. 0,38. — Oval shape. — Cop. — Heads 0,04.

In the fore ground, on the right, on a road, a woman carrying a basket on her head, a shepherd talking to a man, a dog barking at two goats. Towards the left, a shepherd seated on the ground, on the edge of the road; his dog is near him, and goats are grazing. Farther off, on the left, a man riding an ass, is coming down a sloping road, winding round large trees. On the right, a river, trees, and a hilly road, also winding till it reaches the summit of a mountain, on which ruins are seen. — Signed : *H. Swanevelt, Paris, 1654.*

Collection of Louis XVIII.

**TENIERS** LE JEUNE (DAVID), *born in Antwerp, in 1610, died in Perk, village between Mechlin and Vilvorde, in 1694.* — (Flemish School.)

Pupil of his father, David Teniers le Vieux, of Adriaan Brauwer, and of Rubens.

## 511 *Saint Peter denying Jesus Christ.*

H. 0,38. — W. 0,51. — Cop. — Heads 0,26.

In the fore ground, in the center of the painting, four soldiers, seated round a table, are playing cards; a fifth, standing, is looking at them. Farther off, on the left, Saint Peter is warming himself, before a chimney, against which is leaning a peasant seated, and turning his back. A servant girl is questioning the apostle, resting her hand on his left arm, and a man, placed behind him, holds his pipe, and appears to be waiting for his answer. Over the head of the saint, on the mantel piece,

the cock is crowing. In the back ground, on the right, three soldiers, preparing to go out, to follow a standard bearer. — Signed : DAVID. TENIERS. *f.* AN 1646.

Collection of Louis XVI.

### 512 *The Prodigal Son at table with courtesans.*

H. 0,68. — W. 0,88. — Cop. — Heads, 0,26.

On the left, the Prodigal Son is seated at table, before an inn, with two courtesans. An old woman, dressed in black, leaning on a stick is asking alms from the one whose back is turned. On the left, a young servant is pouring wine in a glass, which the Prodigal Son is going to take. On the thres hold of the door, a servant, bringing a dish, and a servant girl, writing down accounts on a small table. Behind the table, against a fence, two muscians, standing; one of them is playing on the flute, and the other singing, and playing on the violin. In the fore ground, on the left, on a seat, the mantle, the hat with feathers, and the sword of the Prodigal Son. In the center a little dog. On the right, on the ground, a cup, a glass vase, an earthen jug, and two decanters, cooling in a copper basin. On the same side, in the back ground, a river. On the other bank, the Prodigal Son kneeling, near a trough for swine. In the horizon, trees, and a steeple. — Signed : DAVID. TENIERS. *f.* AN. 1644.

Collection of Louis XVI.

### 513 *The Works of Mercy.*

H. 0,56. — W. 0,78. — Cop. — Heads 0,25.

The artist has united in this composition, the seven Works of Mercy. On the left, an old man, richly clad, and placed before a table, covered with loaves of bread, is distributing them to the poor. — Behind him, an aged woman, assisted by her servant, is giving clothes to four beggars, of whom one is halfnaked. — In the fore ground, a basket of bread, placed on two casks, a jug on the ground, and a young page, filling the glass of a woman seated, holding on her knees an infant, while another child is drinking out of a vase. — Farther off, on the right, a countryman is inviting two pilgrims to enter his



house. — In the back ground, a horseman is receiving, at the door of a prison, a captive whom he has just set free. — In a room in the same building, through two open windows, is seen a sick man, attended by a doctor, and another person. — Finally, a funeral procession is surrounding an open grave, in which men are placing a coffin. — Signed : DAVID. TENIERS. F.

Old collection.

### 514 *The Temptation of Saint Antony.*

H. 0,62. — W. 0,50. — W. — Heads 0,40.

In a cave, the saint, seen in profile, turned to the right, is kneeling, his hands joined, before a book placed against a skull, resting on a fragment of rock; as is also a wooden crucifix, an hour glass, a jug, on which is perched a fantastic bird, half egg, half chicken. A demon, wearing a hat to which is fastened a carrot, touches with his right claw, the hood of the saint, and with the other, is offering him a glass of wine. On the left, a beast, with an owl on its back. Farther off, an old woman with horns, is reading a paper, which she holds in her hand. Behind her, near an opening of the cave, are three frightful beasts. In the upper part, a bat flying, a fish, and hideous beasts, on a rock. On the ground, in front, on the right, three books, and a wooden bowl. — Signed : D. TENIERS. *Fec.*

Collection of Louis XVIII.

### 515 *The village feast.*

H. 0,79. — W. 1,07 — C. — Heads 0,18.

Peasants are eating and drinking, in the yard of an inn, closed at the back, by a wooden partition. In the fore ground, on the right, seated before a table, two men, and a woman, giving the breast to her child. Behind them, a group of four men standing, and farther off, surrounded by peasants, the fiddler, on a cask. In the center, four couples dancing. Towards the left, a gentleman and a lady, followed by two female attendants, and a page holding a dog in a leash, advance towards the dance. Quite to the left, a drunkard, led



away by his wife, follows her, shouting. Farther off, behind the four couples dancing, a long table surrounded by numerous guests. In the back ground, on the left, trees, a village, and a church. — Signed : D. TENIERS FEC<sup>t</sup>, AN 1652.

Collection of Louis XVI.

### 516 *A tavern near a river.*

H. 1,20. — W. 2,03. — C. — Heads 0,35.

On the left, in front of a tavern, a group of six peasants; two are seated at a table, round which three others are standing. The hostess, carrying a dish of meat, is coming out of her house, the roof of which is thatched, and on which a horse's skull is seen. On the right, a river, in which five fishermen, up to their knees in water, are drawing their nets; three others, on the shore, are putting fish in a tub. In the back ground, on a hill, trees, a castle, and a shepherd, watching his flock. In front, in the center, and on the ground, muscles, a kettle, a jug, a cask, and three vases. — Signed : D. TENIERS F.

Collection of Louis XVI.

### 517 *Peasants dancing before the door of a tavern.*

H. 0,14. — W. 0,27. — Cop. — Heads 0,06.

On the left, near a bench, on which is a napkin and a mug of beer, a man is playing on the bagpipe, standing. Towards the center, two peasants are dancing, holding each other by the hand. On the right, near the inn, a peasant, seen in profile, is seated on a tub against a cask, holding a pipe in one hand, and a mug in the other. Near the door of the house, a man, chucking under the chin, a woman seated next to him. Behind, a man in a mantle, and a woman, standing on the threshold. In the back ground, on the left, trees on a mound; in the horizon, a steeple. — Signed : D. TENIERS.

Collection of Louis XVI.

### 518 *Interior of a cabaret.*

H. 0,62. — W. 0,88. — W. — Heads 0,30.

In the fore ground, on the left, two men, seated on each side of a board, placed on a cask, are playing

cards; between the two players, a man and a woman, seated; the latter is holding a pot of beer, and behind her, a man, standing, his elbow leaning on the chair, seems to be deeply interested in the game. Near them, a valet, with his back turned, is writing accounts on a small board, nailed to the wall, on which are hanging several kitchen utensils. On the right, still in the foreground, a dog, a trestle, and three earthen jars. In the back ground, a man richly clad, wrapped in a mantle, is giving money to the landlord, who holds a jug in his hand, and turns towards a woman, seated with her children, near a chimney, in which a large fire is blazing. — Signed : D. TENIERS. FEC.

Collection of Louis XIV.

### 519 *Interior of a cabaret.*

H. 0,38. — W. 0,61. — W. — Heads 0,20.

On the left, a man seated before a table, is offering a glass of wine, to a woman placed near him; above them, an old woman is looking out of a small window. On the right, in front, on the ground, a slipper, two moulds, a kettle, an earthen jar, two logs of wood, and a cask, supporting a vase. In the back ground, on the same side, four peasants, of whom two are seated, are smoking before a chimney; and a man is entering the room, carrying wood. — Signed : D. TENIERS. F.

Collection of Louis XVIII.

### 520 *The heron chase.*

H. 0,81. — W. 1,18. — C. — Heads 0,18.

In the center of the painting, and in front of a cluster of trees, a heron is about pecking through a falcon which he has thrown down, and which is defending itself with its claws. Another falcon, on the heron's back, is tearing him with its beak, and stripping him of his feathers. On the right, a falconer is running to help his birds. On the left, half concealed by a hollow of the ground, the Archduke Leopold, riding, followed by two horsemen, with their heads

bare. In the air, two falcons, pouncing on a heron. — Signed : D. TENIERS. F.

Collection of Louis XVI.

### 521 *The smoker.*

H. 0,38. — W. 0,30. — C. — Heads 0,28.

A man, seated on a stool, his left hand on his knee, and his elbow resting on a table, on which are seen, a pot of beer, a chafing dish, paper and matches, is smoking his pipe. In the back ground, on the left, an old servant is half opening a door. On the right, and near the chimney, while two men, seated, are playing cards ; a third, standing, and holding a glass, is looking at them. — Signed : D. TENIERS. F. — On an engraving, nailed above the chimney, and representing an old woman, the date of 1643 is seen.

Collection of Louis XIV.

### 522 *The knife grinder.*

H. 0,42. — W. 1,28. — W. — Heads 0,23.

He is standing, wears a large hat with a turned up brim, on which a long feather is placed ; his body is turned to the left, and his head, towards the right. He is sharpening a knife, on a grinding stone, in a wheelbarrow. In the back ground, on the right, near two horses, and a few trees, two men, of whom a slope of the ground, only allows half of the body to be seen.

Old collection.

### 523 *The bagpiper.*

H. 0,28. — W. 0,23. — C. — Half length.

He is represented standing, full face, bareheaded and bald, with moustaches, and a white beard ; he holds his bagpipe in his arms. On the left, behind him, seated round a table, on which a mug is placed, three men, of whom one is holding a paper. — On the thickness of the table, is seen the monogram of Teniers, composed of a small *t* enclosed in a *D*.

Old collection.

524 *Portrait of an old man.*

H. 0,22. — W. 0,17. — W. — Half length.

He is represented three quarters, turned to the right; with long hair, moustaches, a thick beard, and a large cap, trimmed with fur. His mantle, also lined with fur, is open in front, and discovers a gold chain, to which a medallion is hanging; and also his right hand, holding a glove.

Old collection.

525 *The soap bubbles.*

H. 1,68. — W. 0,51. — C. (Size of the medallion - h. 0,21; w. 0,16.) — Figures half length.

In a medallion, filling the center of a stone, placed on a tablet, a young man, seen in profile and turned to the left, is blowing bubbles; another, holding his hat, is looking at him. In the upper part of the medallion, arms of all kinds, and the collar of the Golden Fleece. On both sides, flowers and fruits. In the lower part, insects, fish, live and dead birds, and decoys of several kinds. The medallion is signed D. T. (this last letter is in the D.) F. The appendages are by van Kessel.

Old collection.

**TERBURG (GERARD), or G. TER BORCH, or G. T. BORCH**, born in Zwol, in 1608, died in Døwenter, in 1681. — (Dutch School.)

Pupil of his father, an historical painter.

526 *An officer offering pieces of gold to a young woman.*

H. 0,67. — W. 0,55. — C. — Heads 0,45.

On the left, near a table, covered with a red velvet cloth, on which are placed two silver trays, and fruit;

a woman, with pearls in her hair, and wearing a white satin dress, a velvet bodice, trimmed with ermine, is seated; holding in one hand a cup, and a silver vase in the other. She is looking at the gold pieces, which an officer, seated near her, is offering her. The latter is bare headed, has long hair, moustaches and a tuft on his chin; he wears a cuirass, and heavy top boots; his hat is placed on the floor, near his chair. In the back ground, on the left, a high chimney with columns, richly sculptured; and a bed, with red curtains. On the mantel piece, on an escutcheon, the monogram of the artist, formed with the letters T. B.

Collection of Louis XVI.

### 527 *The music lesson.*

H. 0,81 — W. 0,72. — C. — Heads 0,50.

On the left, a young horseman, his head bare, seen in profile, and turned to the right, is seated, with his elbow leaning on a table, covered with a cloth; on which are placed, a music book, a candlestick, a letter, and a vase. He is playing on the lute. On the right, standing, a woman with bows of ribbon in her hair, is holding a book in her hands. Behind her, an arm-chair, on which a little dog is lying. In the back ground, a woman is opening the door, and peeping through it. A map is hanging on the wall. Under the map is written : BURG F. 1660.

Collection of Louis XVI.

### 528 *The concert.*

H. 0,47. — W. 0,43. — Arched at the top. —  
W. — Heads 0,30.

Seated near a table, covered with a Turkish cloth, a young woman, seen in profile, turned to the left, with bows of ribbon in her hair, wearing a white satin skirt, and a yellow bodice, is singing, holding a paper in one hand, and beating time with the other. On the left, behind the table, a woman, standing, accompanies her with a cithern. On the right, a young page, his hat under his arm, is bringing a glass on a silver tray. In the back



ground, tapestry hangings. — The signature : T. BVRC, nearly defaced, is seen on the bar of the chair, on which the woman is seated.

Old collection.

### 529 *Meeting of ecclesiastics.*

H. 0,22. — W. 0,83. — W. — Heads 0,07.

In a large hall, lighted by six high windows, ecclesiastics, nearly all of them wearing black robes, bands on their necks, and caps, are seated on benches, disposed so as to form a square. In the center, a table, on which two secretaries are writing; on the other side, on the table, eight persons on an isolated bench; behind which, on more elevated seats, is seen the President of the meeting, with three ecclesiastics, on each side of him. On the right, on the first bench, near the table, four bishops are seen, wearing the cape and the pectoral cross.

Old collection.

**THULDEN** (THEODOR VAN), *painter and engraver, born in Bois-le-Duc in 1607, died in the same city in 1686. — (Dutch School.)*

Pupil of Rubens.

### 530 *Christ appearing to the Virgin.*

H. 5,73. — W. 3,60. — Arched shape. — C. —  
Larger than life.

Jesus Christ, after his resurrection, accompanied by holy personages, standing behind him, on the left, and by an angel, bearing an unfurled banner, appears to his mother, kneeling on the right, and near whom, are the instruments of the Passion. An angel is raising the black veil, which covers the head of the Virgin. The Heavens open, discover a numerous concert of celestial spirits, born on clouds, and playing on divers instruments. Angels are bearing this legend : *Regina Cæli lætare al...* (leluia). — Signed : T. van Thulden f.

Collection of Louis XVI.



**UDEN** (LUCAS VAN), *painter and engraver, born in Antwerp, the 18th of October 1595, died in 1660 or 1662. — (Flemish School.)*

He took lessons from his father, whom he soon surpassed.

### 531 *Rape of Proserpina.*

H. 1,35. — W. 1,83. — C. — Heads 0,40.

Pluto, seated in his car, holds on his knees, Proserpina, whom he is carrying away by force. On the left, the nymph Cyane, her body half out of the river, tries to prevent the rape. On the right, trees are seen; in the back ground, on the left, corn fields, labourers and mountains.

Napoleon Museum.

### 532 *Ceres and the nymph Cyane.*

H. 1,35. — W. 1,83. — C. — Heads 0,40.

Ceres, a torch in her left hand, a wreath of flowers in the right, is learning from the nymph Cyane, half out of the water, the name of her daughter's ravisher. In the back ground, on the left, hills are seen; on the right, a rainbow in the clouds.

Napoleon Museum.

**ULFT** (JAKOB VAN DER), *painter and engraver, born in Gorcum, in 1627. The year of his death is unknown, but a drawing by him, bears the date of 1688. — (Dutch School.)*

His master is unknown.

### 533 *The gate of a town.*

H. 0,42. — W. 0,55. — C. — Heads 0,06.

On a river, washing the walls of the ramparts of a town, a boat, laden with merchandise is seen, half

hidden by a mound. On the left, in front, a peasant is walking, preceded by a dog; and behind him, a tradesman is leading a horse, loaded with two small casks. Under the gate of the town, a cart, loaded with bales is passing; the carman is seated on one of the shafts. On the right, on the other side of the river, a number of figures, and hills in the horizon.

Napoleon Museum.

**534** *View of a public square, in which the preparations for an ovation are made.*

H. 0,31. — W. 0,49. — W. — Heads 0,04.

A conqueror, followed by an escort, composed of warriors, musicians and a numerous crowd, is crossing a public square, surrounded by ancient monuments, and is going up the steps of a temple, or of a palace, of which are seen, on the left, and in the fore ground, three columns of the Doric order. Near the columns, several personages, seated and standing, are looking at the procession. In the center, on the square, a warrior on horseback; on the right, on a pedestal, with the back turned, is a colossal statue of a woman, holding a shield.

Old collection.

**VANLOO.** — See LOO (JAKOB VAN).

**VEEN** (OTHO VAN), called OTTO VENIUS, poet, historian, and mathematician, born in Leyden, in 1556, died in Brussels in 1634. — (Flemish School.)

Pupil of Isaac Nicolai and of Federigo Zuccherò.

**535** *Otto Venius and his family.*

H. 1,65. — W. 2,50. — C. — Nat. S.

Otto Venius, his back nearly turned, seated before his easel, on which is placed the sketch of a woman's

portrait, is turning his head towards the spectator. On the right, is his father seated in an arm-chair. On the left, his brother Gisbert the engraver, leaning on a table, holding a copper plate in one hand, and a graver in the other. The members of the family, surrounding the painter, have over their heads, the numbers matching with those inscribed, with their names, on the scroll on the right. In the back ground, a screen, covered with tapestry. On the scroll on the right, under two escutcheons with the arms of the family is written :

## PARENTES

- 1 CORNELIVS VENIVS  
2 GERTRVDIS.

## LIBERI

- |             |              |           |  |
|-------------|--------------|-----------|--|
|             |              | 14        |  |
|             |              | MARIA     |  |
|             |              | 15        |  |
| 3 SIMON     | 4 ANNA UXOR  | MARGARE   |  |
|             | 18           | 16        |  |
| 5 ELISABETH | NICOLAVS     | VSNQVT    |  |
|             | 19           | 17        |  |
|             | HVGO         | ELISABETH |  |
| 6 IOANNES   | 7 OTHO       |           |  |
| 8 MARIA     | 9 GISBERTVS  |           |  |
| 10 PETRVS   | 11 ALDEGONDA |           |  |
| 12 TIMANNVS | 13 AGATHA.   |           |  |

The scroll on the left, bears the following inscription :

D. MEMORIAE SACR.  
HANC TABVLAM SIBI SVISQ.  
PINXIT AC DEDICAVIT  
OTHO VENIVS  
ANNO CID IO XXCIV

HAC LEGE VT SI IPSVM NVLLIS VIRILIS  
SEXVS LIBERIS SVPERSTITIBVS MORI CON  
TINGAT, IN FAMILIA NATV MAXIMI FRATRIS  
SIT QVADIV IBI MASCVLAE PROLES FVERIT,  
QUA DEFICIENTE CEDAT SEMPER FRATRI  
AETATE ILLI PROXIMO EIVSQ. FAMILIAE (sic)  
QVAMDIV ET ILLI MASCVLAE  
PROLES SVPER  
FVERIT

**VELDE** (ADRIAAN VAN DEN), *painter and engraver, born in Amsterdam, in 1639, died, at the age of 33, in the same city, the 21st of January, 1672. — (Dutch School.)*

Pupil of Wynants.

### 536 *The beach at Schrevelingen.*

H. 0,37. — W. 0,49. — W. — Heads 0,05.

The Prince of Orange is riding in a coach, drawn by six white horses, behind which his suite is following. On the right, a fisherman, carrying a net, a gentleman and lady, and a boat on the beach. Behind the downs, the summit of two steeples; and in the back ground, a carriage, with two horses, going towards the shore. — Signed on the right, on a piece of wood : A. V. Velde f. 1660.

Collection of Louis XVI.

### 537 *Landscape and animals.*

H. 0,21. — W. 0,28. — W. — Heads 0,015.

On the left, on a road, with a high wall on the side, on which are placed two vases with plants, a man and a woman are driving cattle. Farther off, an inn, built against the ruins of an aqueduct; and before the door, peasants, drinking under an arbour, near a large tree. On the right, a chariot drawn by two horses; a plain, and hills, in the horizon. — Signed on the left, on the wall : A. V. Velde 1661.

Old collection.

### 538 *Landscape and animals.*

H. 0,39. — W. 0,51. — W. — Heads 0,08.

On the left, near the door of a hut, built between trees, and surrounded by a low fence, two shepherds, of whom one is leaning on a stick, and sitting on the

fence, are looking at a country girl, seated at the foot of a tree, who appears to be sleeping. In the fore ground, beginning on the left, are seen a sheep, a cow, and a goat lying down; a sheep, a goat and her kid standing; three sheep also lying down; a goat grazing, an ox and a cow, standing. In the back ground, hills on the right. — Signed on the lower part : A. V. Velde f. 1661.

Collection of Louis XVI.

### 539 *Landscape and animals.*

H. 0,50. — W. 0,71. — C. — Heads 0,05.

On the left, a river; and in the back ground, on the banks, trees, a village, and cattle. In the fore ground, two oxen in the water; and behind them, another, standing. On the banks of the river, a sheep, two lambs, a goat browsing, and a cow lying down. Farther off, on a hill, a hut, a willow, tree, sheep, two horses, an ox, and a goat. At the foot of the hill, a man seated and fishing with a rod; and another man, lying on the grass near him. — Signed, on the lower part, a little to the left : A. V. Velde 1664.

Collection of Louis XVI.

### 540 *The shepherd's family,*

H. 0,29. — W. 0,40. — C. — Heads 0,10.

On the left, a shepherd stooping, is holding out his arms to his child, only half clothed, whom his wife, seated at the foot of a willow tree, is presenting to him. Two cows, three sheep, and a goat, are grazing, or chewing the cud, near them. In the back ground, on the right, on a mound, six sheep; in the horizon, hills are seen. — Signed : on the right, A. V. Velde f. 1668.

Collection of Louis XVI.

### 541 *A frozen canal.*

H. 0,23. — W. 0,29. — C. — Heads 0,03.

On a frozen canal, men are skating, or pushing along sledges. On the left, before a hut, the roof of which is



covered with snow, a pigeon-house, in the shape of a church, and placed on the top of a post. In the back ground, a horseman crossing a wooden bridge, thrown across the canal, and behind, a village and a church. — Signed, on the hut : A. V. Velde 1668.

Collection of Louis XVI.

**VELDE LE JEUNE** (WILLEM VAN DEN), *born in Amsterdam, in 1633, died at Greenwich, the 6th of April 1707.* — (Dutch School.)

Pupil of Willem van den Velde le Vieux, his father, and of Simon Vlieger.

### 542 *Sea piece.*

H. 0,34. — W. 0,42. — C.

In the fore ground, on the left, a Dutch man of war, in full sail, bearing the Admiral's pennant. On the right a tender. On each side, and in the back ground, fishing boats are seen.

Bought in 1852.

### 543 *A Dutch squadron at anchor.*

H. 0,45. — W. 0,53. — C. — Heads 0,02.

On the left, in the fore ground, a fishing smack; farther off, a man of war, bearing the Admiral's pennant. In the back ground, several ships, drying their sails.

Old collection.

**VELDE LE JEUNE** (*School of WILLEM VAN DEN*).

### 544 *A dead calm.*

H. 0,48 — W. 0,41. — W. — Heads 0,02.

On the left, a Dutch man of war, seen by the head, in company with several boats. On the right, in the fore



ground, a fishing boat. In the back ground, a ship, and other crafts.

Old collection.

**VENIUS (OTTO).** *See VEEN.*

**VENNE (ADRIAAN VAN DER),** *painter and poet, born in Delft in 1589, died at The Hague, in 1662. — Dutch School.)*

Pupil of Simon de Walck, jeweller, and of Jeronimus van Diest.

545 *Entertainment given to celebrate the truce of 1609, between the Archduke Albert of Austria, Sovereign of the Netherlands; and the Hollanders.*

H. 0,62. — W. 1,12. — W. — Heads 0,11.

Preceded by a Cupid, near whom are two doves, 'a man is advancing, giving his hand to a woman, richly attired. Behind those two personages, a dwarf, dressed in red; then a numerous group of gentlemen, all bare-headed, with the exception of the Archduke, who holds his wife by the hand. The procession is terminated by soldiers, the tops of whose halberds are seen. On the right, nine musicians, nearly all seated on the ground. One of them, whose back is turned, is playing on a spinet, of which the raised lid represents, in the middle of a landscape, Latona metamorphosing into frogs, the Lycians, who had insulted her. Before the musicians, are seen the cases of their instruments; plates, dishes filled with fruit, glasses, and a monkey. More to the right, servants, cooling decanters in a pool. Beyond, in a wood, four men fighting, and others, seated at the foot of a tree. On the left, the ground is covered with arms of all kinds; and a peasant is still taking some out of a cart. Quite to the right, half concealed by the arms and plants, Envy and Fury are expiring; a peasant, kneeling, and another one standing, his hands in his pockets. In the back ground, rich carriages, and saddle horses,

attended by their grooms. — Signed, under the Cupid :  
*a. v. venne fesisit 1616.*

Collection of Louis XIV. The landscape and accessories are by  
 Breughel de Velours.

**VERELST** (SIMON), *born in Antwerp, in 1664, died in London, in 1721, according to Balkema; in 1710, according to Pilkington and Bryan. Descamps and Fiorillo are ignorant of the date of his death. — (Flemish School.)*

The name of his master is unknown.

### 546 *Portrait of a woman.*

H. 1,32. — W. 0.98. — C. — Half length, Nat. S.

She is represented three quarters, turned to the left, her head bare, with short and curly hair. She wears a pearl necklace, a blue dress, and is half wrapped up in a red drapery, which she holds with her left hand. The right is resting on a marble bench, on which she is seated. On the right, a raised green curtain. — Signed, on the right : *S. Verelst f.*

Old collection.

**VERKOLIE** (JAN), *painter and engraver, born in Amsterdam, the 9th of February 1650, died in Delft in 1693. — (Dutch School.)*

Pupil of Lievensz.

### 547 *Family scene.*

H. 0,58. — W. 0,51. — C. — Heads 0,34.

In the middle of a room, a woman seated, wearing a yellow silk skirt, and a red bodice, is holding on her knees, a child half enveloped in bandages. He rests his hand on his mother's breast, while he looks at a little dog, jumping. On the right, behind a table, covered with a cloth, on which is a work basket, a servant is taking

pap with a spoon out of a silver porringer. On the left, the child's cradle. — Signed J. VERKOLYE. 1675.

Old collection.

**VERKOLIE** (NICOLAAS), *painter and engraver, born in Delft, in 1673, died in the same city, the 21st of January 1746.* — (Dutch School.)

Pupil of his father Jan Verkolie.

**548** *Proserpina and her companions gathering flowers in the meadow of Enna.*

H. 0,65. — 0,82. — C. — Heads 0,33.

In the center, Proserpina, standing, is holding her dress, on which one of her companions has just been scattering lilies. Another of her companions is also standing near her. On the left, a little girl, placing flowers on the head of a young nymph, who is kneeling. Another, behind the latter, and whose back is turned, is carrying a basket; while a fourth, kneeling in front, on the right, is gathering flowers. Farther off, on the same side, a Cupid, taking off a mask. In the back ground, at the foot of Etna, Pluto coming out of his car, is led by a Cupid. — Signed, on the lower part, on the left : *N. Verkolje*.

Collection of Louis XVI.

**VICTOOR.** — See FICTOOR.

**VLIEGHER** (SIMON DE), *painter and engraver, was living in Amsterdam, in 1640.* — (Dutch School.)

Biographers give no reliable information of this artist.

**549** *Sea piece, during a calm.*

H. 0,43. — W. 1,00. — W. — Heads 0,02.

On the left, a large boat, loaded with people, and a skiff, with two figures. On the right, four men, on a

promontory, near which several boats are moored. In the back ground, the ramparts of a town, of which the numerous steeples are seen. — Signed, on a scroll, on the right : *S. Vlieger*.

Napoleon Museum.

**VOS** (MARTIN DE), *born in Antwerp, in 1524. Several biographers, however, fix his birth in 1520; and van Mander, in 1531. Died in Antwerp, in 1603 or in 1604. — (Flemish School.)*

Pupil of his father Pieter de Vos, of Frans Floris and of Jacopo Robusti, called *le Tintoret*.

**550** *Saint Paul, in the island of Mytilene, stung by a viper. (Acts of the Apostles, chap. xviii.)*

H. 1,30. — W. 2,00. — W. — Half S.

In the center of the composition, saint Paul, carrying a bundle of sticks under his arm, is stung by a viper, while putting wood in a brasier, on the ground. On the right, a man, kneeling and half naked, is feeding the fire. Farther off, a group of men, women, and soldiers, are wondering that the saint does not die of the wound. On the left, in the fore ground, a young girl, seated; and near her, a little boy, standing, his left hand resting on the shoulder of the latter. Behind, several figures are seen. In the back ground, men are bringing wood. In the horizon, a round temple, with a dome, and a city.

Given to the Museum in 1850.

**VOYS** (ARY DE), *born in Leyden, in 1641, died in the same city, in 1698. — (Dutch School.)*

Pupil of Knupfer, and of Abraham van den Tempel.

**551** *Portrait of a man seated at his desk.*

H. 0,39. — W. 0,31. — W. — Heads 0,30.

He is seen nearly full face, his head turned to the right; he wears long hair, small moustaches, a black

toque, and a velvet waistcoat of the same colour, with slashed sleeves; his left foot is resting on a wooden stool. His right hand, holding a pen, is leaning on a book, placed on a table covered with a Turkish cloth, on which are seen other books, a globe, a desk, a silver inkstand, and a watch. In the back ground, hanging on the wall, a large painting, in an ebony frame, representing a sea piece. On the right, a raised green curtain.

Old collection.

### 552 *Portrait of a painter before his easel.*

H. 0,25. — W. 0,22. — W. — Half length.

He is standing, seen three quarters, turned to the right; his hair is long, flowing on his shoulders, and he wears small moustaches; he has a large black velvet toque, a purple silk morning gown, with facings, and open in front. His right arm is resting on a balustrade, partly covered with a cloth; and in his left, he holds his pallet, his brushes, and his maul-stick. Before him, an easel, supporting a painting, representing a landscape. In the back ground, a pilaster; and on the right, an opening, through which the sky and trees are seen.

Collection of Louis XVI.

**WEENIX** or **WEENINX** (JAN-BAPTIST), *born in Amsterdam, in 1621, died in 1660, at the age of 39, in the castle of Huystermeyen, near the borough of Hoor, two leagues from Utrecht.* — (Dutch School.)

Pupil of Jan Micker, of Abraham Bloemaert and of Nicolaas Mogaert.

### 553 *The Defeated Corsairs.*

H. 1,24. — W. 1,76. — C. — Heads 0,40.

On the left, in a sea port, which corsairs were attempting to take by surprise, a General, on horseback, holding a staff of command, followed by a negro and two horsemen, of whom one is bearing a flag; causes a pi-



rate armed with a gun, to be arrested, who is pointed out to him, by a woman kneeling, as having stolen from her, precious objects, which are seen at his feet. Behind her, a little boy is standing, with his hands joined; and inhabitants are embracing each other with joy. Near the head of the General's horse, a young man, holding a hare, and a basket with partridges. On the right, a peasant, driving a flock of goats and sheep, into the city. A triumphal arch in ruins, is over the entrance of the port; and in the back ground, galleys, sailing away and fighting. Signed : *Gio Batta Weenix f.*

Collection of Louis XVI.

**WEENIX** or **WEENINX** (JAN), *born in Amsterdam, in 1644, died in the same city, the 20th of September 1719.* — (Dutch School.)

Pupil of his father Jan-Baptist Weenix.

#### 554 *Game and sporting implements.*

H. 1,09. — W. 0,88. — C.

A hare is hanging from the top of an arched window, with its head resting on the marble edge. On the right, partridges, on a game bag. On the left, a hunting horn. Landscape. — Signed, in the upper part, on the right : *J. Weenix f. 1671.*

Napoleon Museum.

#### 555 *Game.*

H. 1,43. — W. 1,86. — C.

On the left, a peacock, a hare, partridges, a pheasant and other birds, are placed at the foot of a large white marble vase, whose circumference is ornamented with a bas-relief, representing the rape of the Sabine women. On the right, the gun, and the powder flask of the sportsman, are watched by his dog. In the back ground, a large park, adorned with vases, and statues. — Signed, on the lid of the vase : *J. Weenix f 1696.*

Napoleon Museum.



556 *A sea port.*

H. 1,17. — W. 1,40. — C. — Heads 0,50.

Towards the center, in front of a pedestal, supporting the statue of a woman, holding a purse in her hand, a pedlar, ridiculously clad; and a young man offering to a lady, a small painting, from which she turns away her eyes. On the right, near a stairs, a child is exciting a dog against a turkey. On the left, on the ground, game, a basket of fruit, and bales on which is seated a man, holding a peacock. Farther off, four Eastern men; and in the port, a sort of gondola. On the wharf, horsemen are seen; also a colossal statue of Hercules, overthrowing Cacus; and farther off, large vessels. Jesus Christ and saint P  ter are painted on the stern of one of them. — Signed : *J. Weenix* 1704.

Napoleon Museum.

**WERFF** (LE CHEVALIER ADRIAAN VAN DER), *painter and architect, born the 21st of January 1659, in the village of Kralinger-Ambacht, near Rotterdam, died in Rotterdam, the 12th of November 1722.* — (Dutch School.)

Pupil of Cornil Picolett and of Eglon van der Neer.

557 *Adam and Eve near the Tree of Good and Evil.*

H. 0,44. — W. 0,33. — W. — Heads 0,28.

On the left, seated on a mound, in the shade of an apple tree, on which a parrot is perched, Adam appears to be refusing the apple, which Eve, standing, is presenting to him. Between Adam and Eve, on the ground, two doves are seen.

Napoleon Museum.

558 *The daughter of Pharaoh rescues the infant Moses from the waves.*

H. 0,72. — W. 0,59. — W. — Heads 0,38.

On the left, on the banks of the river, two women, kneeling, are holding the basket in which the infant

Moses is lying. Behind them, a third woman, raising a cloth which covered him; and a negress, resting her hand on the shoulder of the latter. On the right, standing, the daughter of Pharaoh, leaning on a young girl. In the back ground, a statue representing a river, the back turned; two palm trees, monuments, and obelisks. On the left, a stone bridge, with a single arch; and in the distance, mountains. — Signed : *Chev<sup>r</sup> V<sup>r</sup> Werff fec. 1722.*

Collection of Louis XVI.

### 559 *Joseph and Potiphar's wife.*

H. 0,59. — W. 0,45. — W. — Heads 0,30.

On the left, the wife of Potiphar, seated on a bed, endeavours to detain Joseph by his mantle; the latter is hiding his face in his hands. In the back ground, on the right, in a niche, two marble statues of women. Over the bed, on the left, a raised curtain of red velvet. Signed : *Chev<sup>r</sup> V<sup>r</sup> Werff. A° 1710.*

Collection of Louis XVI.

### 560 *The angels announcing to the shepherds the birth of the Messiah.*

H. 0,65. — W. 0,50. — W. — Heads 0,25.

On the right, in front, a shepherd lying down, and asleep. Behind him, two women, standing, and two children. On the left, four shepherds, of whom one is standing, two kneeling, and the fourth prostrate. On the left, in the air, three angels, of whom one is larger than the others. — Signed *Chev<sup>r</sup> V<sup>r</sup> Werff 1720.*

Collection of Louis XVI.

### 561 *Magdalen in the desert.*

H. 0,60. — W. 0,46. — W. — Heads 0,42.

She is represented in profile, turned to the left, almost naked, and seated on the ground. She holds in her

left hand a book, of which she is about turning a leaf, with the other hand. On the right, on the ground, a branch of a fig tree, and a skull. In the back ground, rocks, covered with trees; and steep mountains.

Collection of Louis XVI.

### 562 *Antiochus and Stratonice.*

H. 0,71. — W. 0,52. — W. — Heads 0,50.

In the center, Seleucus, his eyes raised to Heaven, is about placing his crown on the head of his son, to whom he is presenting Stratonice. The latter, seen in profile, draws her mantle across her breast; a little negro is holding the extremity. Behind her, on the right, the physician Erasistratus bare headed, and a soldier, are seen. On the left, Antiochus raises himself on his couch; and, looking at Stratonice, presses his hands on his heart. In the center, in front, two little girls, seen half length, behind a balustrade, partly covered by a cloth, are holding basins, filled with oranges and myrtle. — Signed : *Ch<sup>r</sup> V<sup>r</sup> Werff. fec. an 1721.*

Collection of Louis XVI.

### 563 *Nymphs dancing.*

H. 0,58. — W. 0,44. — W. — Heads 0,30.

On the left, a shepherd, naked, his back nearly turned, seated on a rock, covered with drapery, is playing on the flute for two nymphs, who are dancing, holding each other by the hand. Behind the shepherd, in the shade, a young man, with a tabour; two young girls looking at the nymphs; and the statue of a satyr, on whose head is a basket. — Signed : *Ch<sup>r</sup> V<sup>r</sup> Werff. fec. 1718.*

Collection of Louis XVI.

**WOHLGEMUTH** (MICHAEL), *painter and engraver, born in Nuremberg, in 1434, died in 1519. — (German School.)*

Pupil of Jakob Walen.

564 *Jesus Christ brought before Pilate.*

H. 0,34. — W. 0,26. — Pewter. — Heads 0,25.

Christ, a rope round his neck, is brought by two soldiers before Pilate, who is seated on the right, and is tearing his robe. In the back ground, on the left, a man, seated on the ground, is warming himself at a fire. Behind him, saint Peter, and the servant, a house, and the cock, perched on a balustrade, over the door. In the air, the moon is seen. — Signed with a monogram, formed by the two letters WO.

Napoleon Museum.

**WOUWERMAN** (PHILIPS), *painter and engraver, born in Harlem, in 1620; died the 19th of May 1668. — (Dutch School.)*

Pupil of his father Paul Wouwerman, of Jan Wynants, and of Pieter Verbeek.

565 *The fat ox in Holland.*

H. 0,47. — W. 0,42. — W. — Heads 0,08.

In front, a man, beating the drum, a child, holding a hoop, and a dog, are preceding the fat ox, led by two butchers, of whom one is drinking out of a large glass. The neck of the ox is covered with garlands, and two glasses are placed on his back. On the right, a peasant, his hat in his hand; a little boy, frightened, and running away; a little girl, held on a low wall, by her mother. On the left, a man on horseback, with his son behind him; and a covered cart, drawn by two horses, have stopped near the ox, as well as several other personages. In the back ground, on the same side, a single arched bridge; on the right, buildings are seen. Signed with the monogram PHILS. followed by a W.

Collection of Louis XVI.

566 *Wooden bridge on a torrent.*

H. 0,58. — W. 0,68. — C. — Heads 0,08.

On the left, a wooden bridge thrown across a torrent, flowing between a rock, and a building in ruins, near which is seen, a woman spinning. A peasant girl, carrying a basket of fish on her head, a young man, and two dogs, are crossing the bridge. In the fore ground, in the water, a dog reaching the shore, a little boy, and a woman, carrying a child on her back. On the edge of the torrent, a chariot, drawn by four horses, of which one is drinking. On the right, at the foot of a wall, a group of men, women, and children resting; a man riding a horse, loaded with baggage and poultry; and another horse, carrying bundles of straw. Behind, coming down a steep road, a woman on a mule, led by a man. At the end of the road, a peasant on horseback, his back turned, and a dog. In the back ground, on the right, woody hills; on the left, under the bridge, a cottage, surrounded by trees. — Signed with the monogram PHILS and a W.

Old collection.

567 *Starting for the hunt.*

H. 0,69. — W. 0,84. — C. — Heads 0,10.

On the left, on the top of a large stairs, leading to the terrace of a country house, a man, with a night cap on his head; on the first steps, a man in a long robe, holding a stick as a gun, a halberdier, leaning against the pilaster of the stairs, and laughing; a page, with his back turned, and a woman, seated on the steps, with her child. At the foot of the wall of the terrace, a beggar, his hat in his hand; a servant girl, pointing out to a child, a horse loaded with baskets, in which a man servant is placing baggage; a lady on horseback, a valet kneeling, loosening two dogs; seven others already loose, a huntsman richly dressed, holding his horse by the bridle, and pressing a lady in his arms. On the right, a spring, in which men are watering their horses. In the back ground, hills covered with trees, and buildings.



In the horizon, high mountains are seen. — Signed with the monogram PHILS and a W.

Old collection.

### 568 *The falcon chase.*

H. 0,35. — W. 0,48. — W. — Heads 0,08.

On the left, in front of a stable, opening on the country, a horseman attempts to kiss a servant girl, who is near a well. Towards the right, in the stable, a page near a horse, of which the back alone is seen; a horseman bareheaded, and holding a glass; and the host holding a bottle; two other horsemen, of whom one has a gun; a woman riding, a falcon on her wrist, and a little dog on her saddle; two children, and two horses near the rack.

Old collection.

### 569 *The stag hunt.*

H. 0,30. — W. 0,39. — Cop. — Heads 0,05.

On the left, in a river, the stag, three horsemen stopping his way, and several dogs. On the shore, a groom, keeping back a dog, while two others are springing towards the stag; a woman riding, two horsemen, and a huntsman, blowing his horn. On the right, a valet running; and farther off, a woman on horseback, followed by another valet, and two dogs coming out of the wood. In the back ground, a pavilion in the midst of trees. On the left, on the opposite shore, a square tower. In the horizon, mountains are seen.

Collection of Louis XVI.

### 570 *Horsemanship.*

H. 0,49. — W. 0,41. — C. — Heads 0,08.

On the right, a man, a whip in his hand, riding a white horse tied to a post, makes him paw the ground, while



an ostler is whipping him behind. Near him, another horseman is bending, and speaking to a young man. On the left, a richly dressed personage, standing, leaning on a cane, is looking at the horseman, practising. On the right, in the fore ground, a dog, and a child on a wooden horse. In the back ground, two men in mantles, behind the post; and two young boys, on the steps of an edifice. On the left, in the fore ground, a peasant, leading his horse to drink in a river. In the horizon, mountains.

Napoleon Museum.

### 571 *Inside of a stable.*

H. 0,35. — W. 0,47. — W. — Heads 0,08.

On the left, a servant girl, holding a pail on the edge of a well, and a groom, opening the stable door, which looks on the country. A horseman is arranging the bridle of his horse; another, wrapped in his mantle, has already mounted; and a stable boy is putting the saddle on a third horse. On the right, in the fore ground, three chickens, a child, riding a goat, which a little boy is pulling by the bridle, while another is preceding them on a wooden horse. At the end of the stable, three horses, and a man, near the rack. On the left, through the door, a woman is seen going up an outside stairs, built against the house.

Old collection.

### 572 *A charge of cavalry.*

H. 0,34. — W. 0,47. — W. — Heads 0,08.

A body of infantry supported by cavalry, is routing a party of hostile cavaliers, who are flying on the left, carrying away their flag. On the right, a man, thrown down with his horse, near a rivulet. In the back ground, on the same side, a redoubt, defended by artillery. — Signed, on the left, with the monogram PHILS and a W.

Napoleon Museum.

573 *A charge of cavalry.*

H. 0,98. — W. 1,35. — C. — Heads 0,18.

A party of cavalry, carrying a redoubt, defended by infantry, cavalry and artillery. Among the numerous figures composing this battle, in the fore ground is seen, on the left, a horseman, about knocking with the stock of his pistol, a man on foot, attempting to pierce him with a halberd. On the right, the standard-bearer is lying dead on the ground; and the flag is dipping in a rivulet, which a wounded man is crossing, leaving the battle ground, and holding his two hands on his breast. — Signed, on the left, with the monogram PHILS and a W.

Old collection of Louis XVI.

574 *Halt of huntsmen and horsemen before an inn.*

H. 0,36. — W. 0,34. — W. — Heads 0,10.

On the left, near a door, on which two peacocks are perched, and before a ladder used as the stairs of the house, a man is feeding his horse, in a trough. Behind him, another man is drinking out of an earthen bottle. On the right, a woman on horseback, followed by a groom, also riding; and a peasant, going up the road, carrying a load. In front, three dogs. — Signed, on the left, with a monogram formed with the letters P. H. and a W.

Old collection.

575 *Halt of horsemen near a tent.*

H. 0,33. — W. 0,39. — W. — Heads 0,09.

In the center, two men on horseback, of whom one is holding a pewter mug, and a third dismounted, his left hand resting on the saddle of his horse. On the right, in front of a tent, used as a cabaret, a soldier seated, talking to a woman, standing; and a little boy, whose back is turned, holding his hat in his hand. On the left, a man, leading a loaded mule; and farther off, a bivouac.

Old collection.

576 *Halt of soldiers.*

H. 0,36. — W. 0,48. — W. — Heads 0,08.

On the right, under the remains of a tent, soldiers are feeding their horses, tied to a trough, near which, one is lying down. On the left, an officer, leaning on his cane; a dog, and an ostler, near two horses, drinking in the river. In the back ground, a village, and several figures.

Old collection.

577 *Peasants driving a cart loaded with hay, and standing on the banks of a river.*

H. 0,35. — W. 0,40. — W. — Heads 0,08.

On the left, a cart, loaded with hay, of which only the front is seen, drawn by two horses, of which one has a man on his back. In the center, a peasant, riding, seen full face, and a dog. On the right, water, in which a man is dipping hay, tied with a rope, at the end of a stick; and a man in a boat, carrying a basket. On the banks, heaps of vegetables, a woman stooping; a little boy, and another woman, standing, holding her child. In the back ground, at the extremity of a wall, a round tower, surrounded by scaffolding.

Old collection.

**WOUWERMAN** (PIETER), *born in Harlem, in 1625; died in 1683.* — (Dutch School.)

Pupil of his brother Philips Wouwerman, and of Roeland Rughman.

578 *View of the tower and gate of Nesle, about 1664.*

H. 1,36. — W. 1,70. — C. — Heads 0,20.

On the right, a coach with the arms of France, drawn by six white horses, in which a lady wearing a mask,

is driven by a postilion and a coachman; two footmen are behind the carriage, which is followed by a servant on horseback. On the same side, quite in the fore ground, against a house, a man playing on the hurdy-gurdy; a child, and a dog. Towards the center, on a bridge, leading to the gate of Nesle, a carriage, with four horses. Near the bridge, numerous figures, among which are seen, a man on a cart, without a horse. In the fore ground, on the banks of the river, a gentleman riding a white horse, is speaking to a lady, richly attired, also riding, and followed by a horseman. Behind the group, the tower of Nesle, contiguous to another narrower, but higher tower, in which is the stairs. On the left, men are bathing their horses in the Seine; and women, in a boat, are washing linen. In the back ground, the Pont Neuf, the statue of Henri IV, the Place Dauphine, and the church of Notre-Dame. — Signed : *P. Wouwerman.*

Old collection.

**WYNANTS or WYNANDTS** (JAN), *born in Harlem, about 1600, died after 1677.* — (Dutch School.)

There is no biographical information of this artist.

### 579 *Borders of a forest.*

H. 1,16. — W. 1,44. — C. Heads 0,12.

On the left, in the fore ground, the trunk of a cut tree, lying on the ground; and two others standing, partly despoiled of their bark. On the right, three dogs, a sportsman, seated on the ground, examining the lock of his gun, and another man, lying down, his head resting on his hand. Farther off, two peasants, driving, one two oxen, the other three, and a woman in a cart. In the back ground, on the left, the borders of a wood; a shepherd seated at the foot of a tree, surrounded by ten sheep. On the right, three trees, a river, and mountains. — Signed : *J. Wynants F. A° 1668.*

Collection of Louis XVI.

580 *Landscape.*

H. 0,90. — W. 1,22. — C. — Heads 0,05.

On the left, a man, at the door of a farm, is giving alms to a woman, carrying her child on her back. On the same side, three hogs on a mound, on the side of a road, down which are coming seven oxen, driven by a shepherd. Towards the center, a horseman, coming out of a wood, a gentleman, a lady and a child, walking on the road; a woman, seated on the side, an infant in her arms, and a larger child, near her. In front, on the right, two men, fishing with rods, in a pool, crossed by a rustic bridge. Farther off, a field, sheafs in heaps, a farm, and hills are seen. — Signed on the left: *J. Wynants*; on the right: *A. V. Velde* (the figures are by last painter).

Collection of Louis XVI.

581 *Landscape.*

H. 0,29. — W. 0,27. — W. — Heads 0,02.

On the left, on the road side, a slope, a fence, and a large tree. On the road, a horseman, preceded by valets, carrying falcons perched on a stick, and followed by three dogs. Farther off, on the right, two cows, of which one is lying down; sheep, and a shepherd, standing against a tree. In the back ground, a village, and a windmill. — Signed, on the lower part, on the right: *J Wynants*.

Old collection.

**WYNTRACK**, *born in Drenthe, painted in the middle of the XVII<sup>th</sup> century.* — (Dutch School.)

There is no information of this artist.

582 *A farm.*

H. 0,38. — W. 0,49. — W. — Heads 0,04.

On the left, two dead trees; and on a road, leading to huts, a man, dressed in black, preceded by two goats,



and walking, leaning on a stick. Five other goats, of which two are lying down, are seen on the road, and on the side of it. On the right, three ducks, swimming in a pool. Farther off, a shepherd, watching his flock; and in the horizon, a river, and woody mountains.

Napoleon Museum.

**ZACHT-LEVEN, ZAFITLEVEN, SACHT or SAFTLEEVEN** (HERMAN), *painter and engraver, born in Rotterdam, in 1609, died in Utrecht, in 1685, according to d'Argenville. The Dutch authors do not state the date of his death. His engravings in aqua-fortis were executed between 1640 and 1669. — (Dutch School.)*

Pupil of van Goyen.

### 583 *View of the borders of the Rhine.*

H. 0,30. — W. 0,39. — W. — Heads 0,02.

On the left, on the steep banks of the river, an inn, behind which, the summit of a steeple is seen. On the road, leading to the inn, several travellers; and in the fore ground, several moored barks; two men seated, and a woman washing linen. On the right, on the other bank, on the edge of the water, and at the foot of a village, surrounded by trees, built on a mountain, a house, under which a dam is seen. In the back ground, high woody mountains, and other villages. The river is covered with boats. — Signed with the monogram of the artist, formed with the letters H. S. L. interlaced, and dated 1655.

Old collection.

**ZACHT-LEVEN** (KORNELIS), *painter and engraver, born in Rotterdam, in 1606, according to Houbraken; in 1612, according to other authors. The positive date of his death is unknown; it is however certain that he was still living in 1661. — (Dutch School.)*

The name of his master is not known.



584 *Portrait of a painter.*

H. 0,31. — W. 0,23. — W. — Heads 0,30.

He is seated near his easel, holding his pallet and his brush. At his feet, on the right, a small lighted chafing dish. — Signed on the canvass placed on the easel : ... *t Leuen*, 1629. The proportions of the canvass having been changed, the beginning of the name is missing.

Collection of Louis XV.

**ZEEGERS or SEGHERS (GERARD)**, *born in Antwerp, in 1589; died in the same city, in 1651. — (Flemish School.)*

The name of his master is unknown.

585 *Saint Francis d'Assise in a trance.*

H. 2,40. — W. 1,58. — C. — Nat. S.

He is kneeling, and raising his eyes to Heaven. Two angels are supporting him on each side; another is hovering over his head, and playing on the viol. On the right, on the ground, an open book, and a skull.

Old collection.

**ZEEMAN (REMI or REINIER)**, *painter and engraver, believed to have been born in Amsterdam, in 1612. The date of his death is unknown. — (Dutch School.)*

There is no information about his life.

586 *View of the ancient Louvre on the Seine side.*

H. 0,45. — W. 0,75. — C. — Heads 0,05.

This view represents the end of the gallery, on the water side; the extremity of the gallery of Apollo (then called the gallery of kings) and the part of the Louvre, built as far as a tower, erected by Philippe-Auguste, nearly at the place where the Pont des Arts now stands.

The part now occupied by the large square saloon is not more elevated than the rest of the gallery; and the story above the five windows of the ground floor, over which are two triangular frontals, supported, not by four pilasters like the others, but by two columns. The first floor of the façade of the gallery, is entirely different from that of Lebrun. The lower window is walled up; and there is no trace of a balcony. The appropriation of the lower halls had not yet been made by Anne d'Austriche. Beginning at the extremity of the gallery of Apollo, as far as a corner tower of the ancient Louvre, on the line now occupied by the garden of the Infanta, extends a building, with two rows of windows, rather low, and surmounted by a terrace which continues beyond the place where now stands the wicket of the Pont des Arts. The buildings in the court of the Louvre, are still on the same line with those built in recesses, where now are the halls of the candelabras, on the ground floor, and over them the hall of the bronzes. The buildings for the attendants are on the right as far as Saint-Germain-l'Auxerrois. On the Seine, boats are seen, and on the banks, numerous groups of figures; among which are noticed, in the fore ground, on the left, washerwomen; in the center, gentlemen on a mound; and on the right, men and horses, in the water. — Signed, on a board on the ground, in the center of the composition: *A. R. Leeman. 165..*

Collection of Louis-Philippe.

**ZORG.** — *See* ROKES.

**ZÜSTRIS, SÜSTRIS or SÜSTER,** *born in Amsterdam, painted during the second half of the XVI<sup>th</sup> century.* — (Dutch School.)

Pupil of Christoph Schwartz in Munich, and of Titian in Venice.

**587** *Venus and Cupid.*

H. 1,34. — W. 1,85. — C. — Nat. S.

The goddess, naked, seen in profile, is raising herself on a richly carved couch, and rests her right hand on

doves, to which Cupid, lying on a cushion on the right, is pointing with an arrow. Behind the couch, a raised curtain discovers, in the back ground, Mars in armor; and farther off, four persons, seated before a table, in the middle of a landscape.

Collection of Louis XIV.

---

# UNKNOWN ARTISTS.

---

XV<sup>th</sup> CENTURY.

## 588 *The Holy Family.*

H. 0,45. — W. 0,32. — C. — Heads 0,30.

Under the arcades of an open gallery, the Virgin, a rich crown on her head, and her breast half bare, is kneeling, holding the Infant Jesus in her arms, and is placing her left hand in saint Elisabeth's, seated near her, dressed in a robe trimmed with fur, and raised up, on her knees. Before the Virgin, on the left, a basket, containing rolled linen and a scissors; behind her, a table, on which are placed, an apple, and a vase. Farther off, on the other side of the gallery, saint Joseph, wearing a straw hat, and holding a vine branch. In the center, a garden, surrounded by a fence, on which a man is leaning; and under a gothic edifice, the Virgin, with the Infant Jesus and an angel. On the right, under the gallery, four angels, singing, before a book, placed on a desk.

Old collection. — (Flemish School.)

## 589 *Pastoral instruction.*

H. 0,95. — W. 0,68. — W. — Heads 0,45.

On the right, under a porch, two young women, and several aged men, seated, or kneeling, are listening to the word of a preacher, standing on an estrade, ornamented with open work. On the edge of the garments of an old man, near the neck, is written : VOLENTIER LE... ; and on another : ADELII : VETALI. IAM... On the left, a young man, standing, his sword at his side, and with

pointed shoes, is speaking to an old man, seated in a small building, contiguous to the porch, and near which, a dog is lying down. In the back ground, on the same side, a street, in which several figures are seen, and ending at the church of Sainte-Gudule of Brussels, of which the northern tower is not yet finished.

Collection of Louis XVIII. — (Flemish School.)

### 590 *The Israelites gathering manna in the desert.*

H. 0,67. — W. 0,51. — W. — Heads 0,28.

In the center, an Israelite is holding a vase over his head; another is holding out his mantle, to gather the manna, falling from Heaven; others are picking it up, from the ground; and some of them are thanking God, for the unexpected relief. In front, a woman seated on the ground, is holding her infant in her arms; and another child, kneeling, is filling a wicker basket with manna. In the back ground, mountains are seen.

Napoleon Museum. — (German School.)

### 591 *The three Kings.*

H. 0,58 — W. 0,93. — W. — Bust Nat. S.

The Kings wear a sort of turban on their heads. The one on the left, without beard or moustaches, is seen nearly full face; the one in the center, seen three quarters, is turned to the right; finally, the last one, is in profile. Over them, is written on a scroll : EGREDIETUR. VIRGA. DE. RADICE. IESE. ET. FLOS. DE. RADICE. EIUS. ASCENDET. ISAIE XI.

Old collection. — (Flemish School.)

### 592 *Portrait of Isabeau de Bavière, Queen of France, wife of Charles VI, deceased in 1435, at the age of sixty four.*

H. 0,30. — W. 0,22. — W. — Bust.

She is seen three quarters turned to the right; she wears a high crowned cap, ornamented with pearls, and

covered with a cloth of gold texture, the extremity of which, falls on the right shoulder. Her upper dress is red, and trimmed with fur; the under one is green. She wears a wide gold neklace, with pearls hanging to it.

Old collection. — (Flemish School).

### 593 *Christ.*

H. 0,38. — W. 0,28. — W. — Bust Nat. S.

He is represented full face, his hands joined, and the crown of thorns on his head. Gilt ground.

Old collection. — (Flemish School).

### 594 *Mater Dolorosa.*

H. 0,38. — W. 0,28. — W. — Bust. Nat. S.

The Virgin is seen three quarters, turned to the right; she wears on her head a white veil, covered with a blue mantle; her hands are joined, and tears are streaming down her cheeks. Gilt ground.

Old collection. — (Flemish School).

### 595 *The angelic salutation.*

H. 0,86. — W. 0,92. — W. — Heads 0,55.

On the left, the angel, wearing a white robe, a rich mantle of golden texture, with black figures, confined on his breast by a button of chased gold, is kneeling behind the Virgin, who turns towards him. The Virgin, her hair flowing, kneeling before a prie-Dieu, is holding a prayer book, in her left hand. At the end of the room, on the right, a bed, at the head of which is hanging by a chain, a gold medallion, representing Christ on a throne, with a halo round his head, the globe of the world on his knees, and raising his right hand. In the center, a chair, a small carved wooden cupboard, on which is placed an ewer and basin; a window with glass in the upper part only, whose shutters are open, and which discovers



the country. On the left, a chimney closed with boards, and before which is placed a wooden bench, covered with three red cushions. On the ceiling, a brass chandelier with six branches, supported by dragons, and from which small escutcheons are hanging. On the ground, on the left, near the angel, an earthen vase, containing a lily.

Napoleon Museum. — (Flemish School).

### 596 *The wedding at Cana.*

H. 0,96. — W. 1,28 — W. — Heads 0,60.

In a hall with columns, open on the left, Jesus Christ and the Virgin, are seated at the nuptial table, behind which is a tapestry, on one side of which is written : FILI MEI DATE MAND (ucare). The letters on the other side, seem to be fancy characters. On the left, a Donor and his son, kneeling; on the right, the wife of the Donor, in the same attitude; in the center, two servants, of whom one is kneeling, are holding mugs, which they have just been filling from large jugs, placed near them. Farther off, on the left, a young servant, is bringing a dish into the room. Outside, a man, dressed in black and white, is looking through the columns, to see what is passing inside. Quite in the back ground, on the same side, buildings of Gothic architecture.

Collection of Louis XIV. — (Flemish School).

### XVI<sup>th</sup> CENTURY.

### 597 *The Adoration of the Magi.*

H. 1,25. — W. 0,71. — W. — Heads 0,65.

The eldest of the Kings, richly clad in the German fashion of the XVI<sup>th</sup> century, is kneeling before the Virgin, seated on the right, between two pilasters. The Virgin holds on her knees the Infant Jesus, who is playing with a ring, on the thumb of the king's right hand. Behind the latter, on the left, another king, is standing, holding an embossed gold vase in one hand, and his cap trimmed

with fur, in the other. In the center, the Moorish king, holding also a vase, of which he is holding the lid with his right hand. Three of the attendants accompanying the kings, are bearing standards; the first is green, with two golden stars; the second, also green, has a star, and a crescent of gold; the third, which is yellow, bears the image of a negro. Near the Virgin, and behind the kings, two personages are conversing together; one of them wears round his neck, a black ribbon, to which is hanging a gold ornament, on which a T is seen. In the back ground, horsemen, and farther off a castle, with a flight of steps. In the air, on each side, an angel, in the attitude of adoration; in the center, the star which guided the Magi.

Napoleon Museum. — (German School).

### 598 *The Sacrifice of Abraham.*

H. 0,40. — W. 0,32. — W. Heads 0,13.

In the front of the painting, Abraham is loading his son with the wood, destined for the pile. A servant, holding the sword, to be used at the sacrifice, is leading an ass by the bridle; another servant is carrying an earthen vase, full of coals; near him, two halberds, placed against a tree. On the left, Isaac and his father, ascending the mountain; finally, on the summit, the angel, arresting the arm of Abraham, about to immolate his son, who is kneeling, on the pile. On the right, a plain, with cows; huts with red tiled roofs, woody hills, and a town, on the banks of a river.

Old collection. — (German School).

### 599 *The Visitation.*

H. 1,18. — W. 0,72. — W. — Heads 0,60.

Saint Elisabeth is receiving Mary in the middle of a sort of square, and near a house, on the left, of which Zachary is coming down the steps. In the back ground, an edifice of Gothic structure, and on the right, near a tree, two angels.

Napoleon Museum. — (Flemish School).

600 *The judgment of Paris.*

H. 0,50. — W. 0,36. — W. — Heads 0,24.

On the left, Paris lying on the ground, sleeping, and clothed in armor. Near him, Mercury, under the form of an old man, with a red mantle, a scepter in his hand, and a ball, on which is written : DETVR PVLCRIORI. The name of the god is thus written above his head : MERCVRIVS. Behind a tree, the horse of Paris. Before Mercury, the three goddesses naked, with their names : IVNO, PALLAS, VENVS. Over the latter, KVPIDO. flying. A peacock is by the side of Juno; a helmet, with the visor down, at the feet of Minerva, who is holding a sword. In the back ground, a mountain.

Collection of Louis-Philippe. — (German School).

601 *Three compositions united in the same frame :*1° *The Last Supper of Christ and his disciples.*

H. 0,45. — W. 2,06. — W. — Bust half S.

The table is covered with a white cloth, covered with glasses, loaves of bread, and knives. On the left, the painter has represented himself, under the form of an attendant, about pouring out wine. On the right, between saint Peter and the second apostle, on the left of Christ, the portrait of the Donor, dressed in black, with his hands joined.

2° *The Sepulture.*

H. 1,45. — W. 2,06. — W. — Small S.

In the center, Jesus, taken down from the cross, is wrapped in his winding sheet ; his right arm is resting on that of his mother, kneeling before him. Behind, saint John is supporting his body, and Magdalen, standing, is contemplating him with grief. Behind the Virgin, one of the holy women. On the left, saint Nicolas de Tolon-

tino, a lily in his hand, is presenting the Donor, kneeling, his hands joined, and holding a rosary. On the right, the wife of the Donor, also kneeling, holding a prayer book, and attended by saint Clare, dressed as a nun, and carrying a pyx. In the fore ground, towards the right, on the ground, the basin full of blood, the sponge, a skull and two bones. In the back ground, the city of Jerusalem, Calvary, and the Sepulchre.

3° *Saint Francis d'Assise receiving the stigmata.*

H. 0,75. — W. 1,46. — Arched shape. — W. — Small S.

He is kneeling on the left, and farther off, on the right, brother Leo, lying on the ground, is sleeping near a rock. In the back ground, a river, a village, a wood and mountains.

Old collection. — (Flemish School).

602 *Portrait of the Emperor Maximilian I, deceased in 1519, at the age of sixty.*

H. 0,39. — W. 0,28. — W. — Bust half S.

He is represented nearly in profile, turned to the right. He wears a red velvet toque, a furred robe and the collar of the Golden Fleece; his left hand rests on his breast, and in the right, he holds a paper on which is written: I(ich)armer dientsman ernbam̄ (erbat?) meiner ersagw (entsagung?) tzen wogen (wochen) vā (von) euch rat un hilp (hulfe) al..... That is to say: I, poor soldier, ask my leave of absence for ten weeks, and advice and help from you as....

Collection of Charles X. — (Flemish School).

603 *Enthroning of a Pope.*

H. 0,48. — W. 0,70. — W. — Heads 0,33.

In the center, a Pope, holding the keys of saint Peter, seated on a sculptured marble throne, over which is a

canopy, formed by draperies, On the left, a Cardinal, and on the right, an Archbishop, are about placing the pontifical tiara on his head. On the left, two Bishops, another Cardinal, and a monk, dressed in black. On the right, a King of France, bearing some resemblance to Francis I, and wearing a hat adorned with a feather and fleurs de lys; the Emperor, holding a scepter, and three personages behind him. On the ground, fleurs de lys, and an escutcheon.

Collection of Louis-Philippe. — (Flemish School).

### 604 *The Virgin and the Infant Jesus.*

H. 0,60. — W. 0,56. — W. — Half S.

The Virgin, seen three quarters, turned to the left, and seen half length behind a low wall, holds with one hand, her son who is naked, and seated on a cushion, placed on the wall. With the left hand, she is offering him a carnation, for which he is holding out his hand. On the right, a vase with flowers. In the back ground, two windows, each separated in the center by a small column, and through which, in the horizon, woody hills are seen.

Old collection. — (Flemish School).

### 605 *The marriage of the Virgin.*

H. 0,80. — W. 0,66. — W. — Heads 0,40.

On the steps of the peristyle of the temple of Jerusalem, the High Priest Zachary is joining the hands of the Virgin and saint Joseph. The Virgin wears a red dress, and a large blue mantle, of which two angels are holding the extremity. Her hair is flowing on her neck, and she has a golden crown on her head. Behind saint Joseph, an old man; behind the Virgin, saint Ann, her hands joined, and a young girl. In the fore ground, on the left, a man, standing with his back turned, and leaning on a cane; in the center, a dog lying down; and on the right, two women.

Collection of Louis XVIII. — (Flemish School).



606 *The rape of Helen.*

H. 1,04. — W. 1,36. — W. — Heads 0,28.

On the left, Paris, in a rich armor, and holding an arrow, is leading away Helen. He is followed by two warriors, one accompanying a young woman, the other an aged man, and preceded by a dog, on whose collar are seen the letters B. T. A. M. A valet carrying under his arm a book, and on his shoulder a casket, with an escutcheon, and the letters MR (Menelaüs rex), walks in front. In the center, a circular temple, of odd architecture. A statue of Cupid, holding three arrows, is placed on the summit of the dome. Over the portico of the entrance, a bas-relief is seen, representing Venus, with a burning heart in her hand, giving an arrow to Cupid; and below, this inscription is written : *TEMPLVM. VENERIS. GENITRICIS. ET. VERTICORDIÆ.* The temple is filled with soldiers, carrying away golden statues, vases, furniture, and dragging women along. On the right, several Trojans, on the steps of the temple, are repulsing the enemy, who is coming down from a mountain, on which a fortified castle is built. In the back ground, on the left, the sea, and the Trojan fleet, waiting for the ravishers.

Old collection. — (German School).

607 *Portrait of a man.*

H. 0,54. — W. 0,44. — W. — Half length small S.

He is represented three quarters, turned to the right, a red toque on his head, wearing a brown cape, trimmed with black, and holding a pink in his right hand. Behind him, the country crossed by a river, and on the bank, on the left, a fisherman.

Old collection. — (Flemish School).

608 *Portrait of a man.*

H. 1,20. — W. 0,82 — W. — Half length Nat. S.

He is represented three quarters, turned to the left, and standing against a table, with moustaches, and a



long reddish beard; he wears a red toque, ornamented with a feather, and a medallion, representing Saint Michael; a red velvet garment, and a short mantle of the same colour; he rests his left hand on the hilt of his sword, and the right, on a skull. One of the rings of his left hand, bears an escutcheon, and his arms of azure (or sable) on a ground of gold. In the back ground, a green velvet curtain and a pilaster, on which is written: *ÆTATIS*, 28 1546.

Napoleon Museum. — (German School).

### 609 *Portrait of a man.*

H. 1,10. — W. 0,76. — W. — Half length Nat. S.

He is represented three quarters, turned to the right, with beard and moustaches; and a small black toque on his head; he is dressed in black, resting his right hand on his hip; the left, which holds his gloves, is placed on a table, covered with a cloth with black and yellow figures. — On the ground, a monogram is seen, formed with the letters *s. B. N.* over which is a sort of 4, and also: *ÆTATIS SVE* 33 1565.

Collection of Louis XIV. — (German School).

### 610 *Portrait of a man.*

H. 0,63. — W. 0,53. — W. — Bust Nat. S.

He is represented three quarters, turned to the right. He wears a small toque, and a black garment; rests his right hand on his breast, and holds a glove in the left. — On the ground, in the upper part, on the left, is written: *A Maure*. (This signature is forged, and posterior to the painting.)

Old collection. — (German School).

## XVII<sup>th</sup> CENTURY.

### 611 *Christ on his way to Calvary.*

H. 0,30. W. 0,40. — Cop. — Heads 0,13.

In the center, Christ, led by soldiers and executioners, sinks under the weight of his cross, which is sup-

ported by Simon of Cyrene. On the left, a man on horseback, with his back turned; also a child, followed by a dog.

Collection of Louis XIV. — (Flemish School).

## 612 *The Virgin and the Infant Jesus.*

H. 0,46. — W. 0,40. — Cop. — (Size of the medallion : h. 0,22 ; w. 0,17). — Heads 0,14.

The Virgin, seated, holds on her knees the Infant Jesus, naked, standing, and holding in his left hand the globe of the world. He is adored by two angels, kneeling; of whom one on the right, is playing on the viol, and the other, on the left, on the violoncello. The flowers surrounding the medallion, are painted on a black ground.

Old collection. — (Flemish School).

## 613 *Portrait of a man.*

H. 0,80. — W. 0,68. — Bust Nat. S.

His head is bare, seen three quarters, and turned to the right. He wears a plaited ruff, and a black garment. — On the painting is written : *Ferd* : 1633 ÆTATIS 28.

Old collection. — (Dutch School).

## 614 *Sea piece.*

H. 0,33. — W. 0,36. — W. — Heads 0,03.

On the left, on a promontory, a man, carrying a basket. Near him, two barks; in one of them, three men, of whom one is smoking. On the right, a boat, and six figures, a skiff, and two men. In the back ground, on the left, a boat, two men rowing and three passengers. In the horizon, a man of war. — Signed on the ground : W V D 16..

Old collection. — (Dutch School).

615 *A battle.*

H. 0,30. — W. 0,44. — Cop. — Heads 0,08.

On the left, a group of cavaliers in armor, with pistols in their hands. Farther off, a coach, drawn by four horses; and on a hill, regiments of cavalry and infantry, rushing on the enemy. On the right, two cannons, one of which is firing; and two soldiers, rolling a cask of powder. Another cask lying near them, bears on the bottom, a monogram formed of the letters E.P.

Old collection. — (Flemish School).

616 *The woman taken in adultery.*

H. 1,97. — W. 2,31. — C. — Nat. S.

On the left, the woman taken in adultery, seen in profile, turned to the right, is brought by the Pharisees to Jesus-Christ, who is standing, extending his hand towards her, and speaking to her. On the right, a man, seated on the ground, and holding a book. Composition of ten figures.

Collection of Louis XVIII. — (Flemish School).

617 *Embarkation of Æneas after the taking of Troy.*

H. 1,46. — W. — 2,27. — C. — Heads 0,60.

Æneas and another personage are carrying Anchises, who holds his household gods; other men appear to be entreating them to take them also, with their wives. On the right, the preparations for the embarkation. In the back ground, on a hill, a temple in flames. In the upper part is written : *Van Dyck in Venice* (apocryphal inscription).

Old collection. — (Flemish School).

618 *A stable.*

H. 0,50. — W. 0,65. — C. — Heads 0,15.

On the left, against a cask, supporting a copper and an earthen vase, a hen coop; in the center, on the ground, thistles, onions, carrots, cauliflowers, etc. On a tub overturned, a cat eating fish out of a pewter dish. On the right, a large kettle containing pewter plates, an earthen pot, covered with paper; a broom, and meat, hanging on a post. In the back ground, a woman on a rustic stairs; in the center, a servant girl, drawing water from a well; on the right, a stable, three cows, a peasant, and a man on the top of a ladder. — Signed, on one of the pewter plates in the kettle: I. D.

Old collection. — (Dutch School).

---





# CHRONOLOGICAL TABLE

OF THE

## GERMAN, FLEMISH AND DUTCH ARTISTS

WHOSE WORKS ARE MENTIONED

IN THE SECOND PART OF THE CATALOGUE OF PAINTINGS

EXHIBITED IN THE GALLERIES OF THE LOUVRE.

### XIV<sup>th</sup> CENTURY.

	Born.	Died.
Eyck (Jan van). — (Flem. S.)..... About	1390	1441

### XV<sup>th</sup> CENTURY.

Wohlgemuth (Michael). — (Ger. S.).....	1434	1519
Matsys (Quinten). — (Flem. S.)..... About	1460	1531
Mabuse (Jan van). — (Flem. S.)..... About	1470	1532
Orley (Bernardin van). — (Flem. S.)..... About	1470 about	1550
Cranach le vieux (Lucas Sunder, <i>called</i> ). — (Ger. S.).....	1472	1553
Holbein (Hans) le jeune. — (Ger. S.).....	1498	1554
Juste d'Allemagne. — (Ger. S.)..... Lived in		1451
Memling (Hans). — (Flem. S.)..... Painted from	1470 to	1484

### XVI<sup>th</sup> CENTURY.

Beham (Hans Sebald). — (Ger. S.).....	1500 about	1550
Hemssen (Jan van). — (D. S.)..... About	1500 after	1555
Pencz (Gregorius). — (Ger. S.)..... About	1505	1550
Porbus (Pieter). — (Flem. S.).....	1510	1583
Vos (Martin de). — (Flem. S.).....	1524	1603
Mor (Antonis de). — (D. S.).....	1525	1581
Breughel (Peter), <i>called</i> le vieux. — (Flem. S.)...	1530 about	1600

	Born.	Died
Franck (Franz), <i>called</i> le vieux. — (Flem. S.)		
About.....	1544	1616
Bril (Matthaus). — (Flem. S.).....	1550	1584
Bril (Paul). — (Flem. S.).....	1554	1626
Veen (Otho van), <i>called</i> Otto Venius. — (Flem. S.)	1556	1634
Balen (Henrick van). — (Flem. S.).....	1560	1632
Rottenhammer (Johann). — (Ger. S.).....	1564	1623
Bloemaert (Abraham). — (D. S.).....	1564	1647
Mireveld (Michiel-Jansz). — (D. S.).....	1568	1641
Breughel (Johann), <i>called</i> de Velours. — (Flem. S.).....	1569	1625
Porbus le jeune (Franz). — (Flem. S.).....	1570	1622
Neefs le vieux (Peter). — (Flem. S.).... About	1570	1651
Elzheimer (Adam). — (Ger. S.).....	1574	1620
Rubens (Peter-Paul). — (Flem. S.).....	1577	1640
Snyders (Franz). — (Flem. S.).....	1579	1657
Mol (Pieter van). — (Flem. S.).....	1580	1650
Crayer (Gaspar de). — (Flem. S.).....	1582	1669
Hals (Frans). — (Flem. S.).....	1584	1666
Poelenburg (Kornelis). — (D. S.).....	1586 after	1665
Steenwyck le jeune (Hendrick van). — (D. S.)...	1589 after	1642
Zeegers (Gerard). — (Flem. S.).....	1589	1651
Venne (Adriaan van der). — (D. S.).....	1589	1662
Honthorst (Gerard). — (D. S.).....	1592 after	1662
Jordaens (Jacob). — (Flem. S.).....	1593	1678
Heda (Willem-Klaasz). — (D. S.).....	1594 after	1678
Uden (Lucas van). — (Flem. S.).....	1595	1660
Goyen (Jan van). — (D. S.).....	1596	1656
Dov (Gerard). — (D. S.).....	1598	1674
Dyck (Anton van). — (Flem. S.).....	1599	1641
Meel or Miel (Jan). — (Flem. S.).....	1599	1664
Matsys (Jan). — (Flem. S.)..... Painted from	1531 to	1565
Zustris. — (D. S.) Painted during the second half of the .....	XVIIth century.	

XVII<sup>th</sup> CENTURY.

Sprong (Gerard). — (D. S.).....	1600	1651
Molyn le vieux (Pieter). — (D. S.)..... About	1600	1654

	Born.	Died.
Pot (Henri). — (D. S.).....	1600	1656
Oost le vieux (Jakob van). — (Flem. S.) About	1600	1671
Heem (Jan-Davidz de). — (D. S.).....	1660	1674
Wynants (Jan). — (D. S.)..... About	1600 after	1677
Helst (Bartholomeus van der). — (D. S.).....	1601	1670
Champaigne (Philippe de). — (Flem. S.).....	1602	1674
Cuyp (Aalbert). — (D. S.).....	1605 after	1672
Zacht-Leven (Kornelis). — (D. S.).....	1606 after	1661
Delen (Dirck van). — (Flem. S.).....	1607 after	1651
Lievens (Jan). — (D. S.).....	1607 about	1663
Thluden (Theodor van). — (D. S.).....	1607	1686
Brauwier (Adriaan). — (D. S.).....	1608	1640
Craesbeke (Joost van). — (D. S.).....	1608	1641
Rembrandt van Ryn. — (D. S.).....	1608	1669
Nicasius (Bernart). — (Flem. S.).....	1608	1678
Terburg (Gerard). — (D. S.).....	1608	1681
Zacht-Leven (Herman). — (D. S.).....	1609	1685
Both (Jan) <i>called</i> Both d'Italie. — (D. S.).....	1610	1650
Asselyn (Jan). — (D. S.)..... About	1610	1660
Heemskerk (Egbert) <i>called</i> le Paysan or le le vieux. — (D. S.).....	1610 after	1680
Bol (Ferdinand). — (D. S.)..... About	1610	1681
Ostade (Adriaan van). — (D. S.).....	1610	1685
Teniers le jeune (David). — (Flem. S.).....	1610	1694
Zeeman (Remi or Reinier). — (D. S.)... About	1612 after	1673
Flamael (Bartholomé). — (Flem. S.).....	1612	1675
Ostade (Isack van). — (D. S.)..... About	1613 about	1654
Neer (Aart van der). — (D. S.).....	1613	1683
Loo (Jakob van). — (D. S.).....	1614	1670
Metsu (Gabriel). — (D. S.).....	1615	1658
Flinck (Govaert). — (D. S.).....	1616	1660
Faes (Peter van der), <i>called</i> le chevalier Lely. — (Flem. S.).....	1618	1680
Swanevelt (Herman van), <i>called</i> Herman d'Italie. — (D. S.)..... About	1620	1655
Breemberg (Bartholomeus). — (D. S.).....	1620	1660
Bega (Kornelis Begyn, <i>called</i> ). — (D. S.).....	1620	1664
Maas or Maes (Aert or Arnold van). — (Flem. S.)	1620	1664
Wouwerman (Philips). — (D. S.).....	1620	1668

	Born.	Died.
Diepenbeek (Abraham van). — (Flem. S.).....	1620	1675
Weenix (Jan-Baptist). — (D. S.).....	1621	1660
Pynacker (Adam). — (D. S.).....	1621	1673
Eeckhout (Gerbrandt van den). — (D. S.).....	1621	1674
Everdingen (Aldert van). — (D. S.).....	1621	1675
Rokes (Hendrick-Martinz), <i>surnamed Zorg</i> . — (D. S.).....	1621	1682
Berghem (Nicolaas). — (D. S.).....	1624	1683
Potter (Paulus). — (D. S.).....	1625	1654
Wouwerman (Pieter). — (D. S.).....	1625	1683
Lingelbach (Johannes). — (D. S.).....	1625	1687
Fyt (Johannes). — (Flem. S.).....	1625	"
Duchatel (François). — (Flem. S.).....	1625	"
Kessel (Johann van). — (Flem. S.).....	1626	about 1673
Ulft (Jakob van der). — (D. S.).....	1627	after 1688
Meer (Jan van der). — (D. S.).....	1628	1691
Ruïsdael (Jakob). — (D. S.)..... About	1630	1681
Kalf (Willem). — (D. S.).....	1630	1693
Backuisen (Ludolf). — (D. S.).....	1631	1709
Moucheron (Frederick). — (D. S.).....	1632	1686
Velde le jeune (Willem van den). — (D. S.)....	1633	1707
Meulen (Anton-Franz van der). — (Flem. S.)....	1634	1690
Jardin (Karel du). — (D. S.)..... About	1635	1678
Mieris le vieux (Frans van). — (D. S.).....	1635	1681
Steen (Jan van). — (D. S.).....	1636	1689
Hondekoeter (Melchior). — (D. S.).....	1636	1695
Ducq (Jan le). — (D. S.).....	1636	about 1695
Mignon (Abraham). — (D. S.).....	1637	1679
Heyden (Jan van der). — (D. S.).....	1637	1712
Heusch (Willelm or Guiliam de). — (D. S.)....	1638	1712
Velde (Adriaan van den). — (D. S.).....	1639	1672
Netscher (Gaspar). — (D. S.).....	1639	1684
Slingelandt (Pieter van). — (D. S.).....	1640	1691
Lairesse (Gerard de). — (D. S.).....	1640	1711
Voys (Ary de). — (D. S.).....	1641	1698
Berkeyden (Gerard). — (D. S.).....	1643	1693
Neer (Eglon van der). — (D. S.).....	1643	1703
Schalken (Gottfried). — (D. S.).....	1643	1706
Weenix (Jan). — (D. S.).....	1644	1719

	Born.	Died.
Griffier (Jan). — (D. S.).....	1645	1718
Glauber (Johannes), <i>called</i> Polidor. — (D. S.)...	1646	1726
Huchtenburgh (Johann van). — (D. S.).....	1646	1733
Huysmans (Cornelis), <i>surnamed</i> Husymans de Malines. — (Flem. S.).....	1648	1727
Verkolie (Jan). — (D. S.).....	1650	1693
Roos (Philip-Peter), <i>called</i> Rosa di Tivoli. — (Ger. S.).....	1655	1705
Moor (Karel de). — (D. S.).....	1656	1738
Bloemen (Johan or Julius-Franz van). — (Flem. S.)	1656	1748
Werff (le chevalier Adriaan van der). — (D. S.)	1659	1722
Boudewyns (Anton-Franz). — (Flem. S.)... About	1660	"
Mieris (Willem van). — (D. S.).....	1662	1747
Verelst (Simon). — (Flem. S.).....	1664	1721
Janssens (Victor-Honoré). — (Flem. S.).....	1664	1739
Netscher (Constantin). — (D. S.).....	1670	1722
Verkolie (Nicolaas). — (D. S.).....	1673	1746
Dyck (Philip van), <i>called</i> le petit van Dyck. — (D. S.).....	1680	1753
Limborck (Hendrick van). — (D. S.).....	1680	1758
Huysum (Jan van). — (D. S.).....	1682	1749
Breda (Johann van). — (Flem. S.).....	1683	1750
Falens (Carl van). — (Flem. S.).....	1684	1733
Denner (Balthasar). — (Ger. S.).....	1685	1747
Seibold (Christian). — (Ger. S.).....	1697	1768
Moni (Ludwig de). — (D. S.).....	1698	1771
Santvoort (Dick van). — (D. S.)..... Painted in	1630	
Vliegheer (Simon de). — (D. S.)..... Painted in	1640	
Fictoor (Jan). — (D. S.)..... Painted in	1640	
Romeyn (Willem). — (D. S.)..... Painted from	1640	to 1660
Dekker (Conrad). — (D. S.)..... Lived about	1650	
Hagen (Jan van). — (D. S.)..... Painted about	1650	
Ceulen (Cornelis-Janson van). — (D. S.).....	"	1656
Breckelencamp (Quirin van). — (D. S.). Was still living in.....	1668	
Ruthart (Carl). — (Ger. S.)..... Painted from.	1660	to 1680
Hobbema (Meindert or Minder-Hout). — (D. S.) Painted in.....	1663	
Beerstraeten (A. Johannes). — (D. S.). Painted in	1664	



	Born.	Died.
<b>Droogsloot</b> (Jost-Cornelis). — (D. S.) Was still living in.....		1668
<b>Bouck</b> (van). — (Flem. S.).....	"	1673
<b>Laar</b> (Pieter van). <i>surnamed</i> Bamboche. — (D. S.).....	"	about 1673
<b>Staveren</b> (Johann-Adriaan van). — (D. S.) Painted in.....		1675
<b>Bergen</b> (Dirk van). — (D. S.).....	"	about 1680
<b>Poel</b> (Egbert van der). — (D. S.).....	"	about 1690
<b>Grief</b> (Anton). — (Flem. S.). Lived in the middle of the.....		XVIIth century.
<b>Schoevaerds</b> (M.). — (Flem. S.). Lived in the middle of the.....		XVIIth century.
<b>Wyntrack</b> . — (D. S.). Painted in the middle of the.....		XVIIth century.
<b>Nickelle</b> (Isack van). — (D. S.). Painted about the middle of the.....		XVIIth century.
<b>Hooch</b> (Pieter de). — (D. S.) Painted about the middle of the.....		XVIIth century.
<b>Bega</b> (Abraham or Adriaan). — (D. S.).....	"	end of the XVIIth century.

XVIII<sup>th</sup> CENTURY.

<b>Beschey</b> (Balthasar). — (Flem. S.).....	1709	1776
<b>Dieterich</b> (Christian-Wilhelm-Ernst). — (Ger. S.).	1712	1774
<b>Mengs</b> (Anton-Rafael). — (Ger. S.).....	1728	1779
<b>Os</b> (Jan van). — (D. S.).....	1744	1808
<b>Schweickhardt</b> (Heinrich-Wilhelm). — (Ger. S.).	1746	1797
<b>Spaendonck</b> (Gerard van). — (D. S.).....	1746	1822
<b>Denis</b> (Simon-Joseph-Alexandre-Clément). — (Flem. S.).....	1755	1813
<b>Ommeganck</b> (Balthasar-Paul). — (Flem. S.)....	1755	1826
<b>Dael</b> (Jean-François van). — (Flem. S.).....	1764	1840
<b>Heinsius</b> (Johann-Ernst). — (Ger. S.).....	"	1787

**PART III.**

---

**FRENCH SCHOOL.**

---



# FRENCH SCHOOL.

---

**ALLEGRAIN** (ETIENNE), *painter and engraver, born in Paris in 1653, died in the same city, the 1st of April 1736.*

The name of his master is unknown.

## 1 *Land scape.*

H. 0,58. — W. 0,72. — C. — Heads 0,08.

In the fore ground, on the left, two women, and a child, holding a vase, are seated on the side of a road, shaded by a cluster of trees. Farther off, a river crosses the landscape; and beyond, another road, sloping towards the river, passes under the gate of a town. In the horizon, buildings, and high mountains are seen.

Old collection.

## 2 *Landscape.*

H. 0,58. — W. 0,72. — C. — Heads 0,08.

On the left, a winding road at the foot of a mountain, on which a tower is built; a rivulet crossed by a single arched bridge, and near the bridge, a woman carrying a basket on her head. Farther off, buildings, and high mountains, in the horizon.

Old collection.

**AVED** (JACQUES-ANDRÉ-JOSEPH), *born in Douai, the 12th of January, 1702, died the 4th of March, 1766.*

Pupil of Bernard Picard and of le Bel.

**3** *Portrait of the Marquis de Mirabeau, born in 1715, deceased in 1789.*

H. 1,45. — W. 1,12. — C. — Half length, Nat. S.

He is represented in the middle of his library, standing, bareheaded, seen three quarters, turned to the left and wearing a purple silk coat. His hand is resting on a large volume; and with the other, he appears to be showing papers, placed on his desk.

Bought in 1850.

**BACHELIER (JEAN-JACQUES), born in 1724, died the 13th of April 1806.**

The name of his master is unknown.

**4** *Cimon, in his prison, suckled by his daughter.*

H. 1,35. — W. 1,10. — C. — Half length, Nat. S.

Cimon chained in his prison, his hands joined, and his back turned, rests his head on the knees of his daughter, who is giving him the breast.

Napoleon Museum.

**BAPTISTE. — See MONNOYER.**

**BARBIER, called L'AÎNÉ (JEAN-JACQUES-FRANÇOIS LE), painter and writer, born in Rouen, in 1738; died the 7th of June 1826.**

Pupil of Pierre.

**5\*** *Courage of the Spartan women.*

H. 3,21. — W. 3,23. — C. — Nat. S.

« Aristomenes, chief of the Messinians, hearing that several Spartan women had assembled at a place in Laconia, called Egile, to celebrate the feast of Ceres, resolved to carry them off; and with this design, he



marched on with his troop. But the women, calling Ceres to their assistance, defended themselves courageously, some with knives, others with spits, used to roast the victims; and others again, with torches prepared for the sacrifice, compelling the Messinians to leave the ground. Aristomenes himself, struck down by blows with torches, would have lost his life, had not the priestess Archidamia, taken pity on him; she saved him from the fury of her companions. » (Plutarch and Pausanias). — This painting is signed : Lebarbier l'aîné P. 1787.

Collection of Louis XVI.

**BAR** (BONAVENTURE DE), *born in 1700, died the 1st of September 1729.*

There is no information about this artist.

## 6 *Village feast.*

H. 0,95. — W. 1,30. — C. — Heads 0,18.

A group of persons, some seated, some standing, are looking at a peasant dancing, holding a bottle in one hand, and a glass in the other. On the right, two peasants are playing on the bagpipes, and on the guitar, in the shade of a cluster of large trees. In the back ground, on the left, a large plain in which horsemen and tents of pedlars are seen. Farther off, a river, on a branch of which is thrown a small wooden bridge.

Napoleon Museum.

**BAUGIN** (LUBIN), *lived in the XVII<sup>th</sup> century. The dates of his birth and death are unknown.*

The name of his master is unknown.

## 7 *The Holy Family.*

H. 0,36. — W. 0,26. — W. — Heads 0,25.

The Infant Jesus sleeping, is lying on a cushion in his cradle; the Virgin, kneeling, is holding a cloth, with

which she is about to cover him. On the right, saint Elisabeth, and the young saint John, his hands joined, are in the attitude of adoration; behind them, saint Joseph is standing, his head bent down. Two angels, one kneeling near the cradle, the other standing behind the Virgin, are adoring the Saviour.

Old collection.

**BENOIST** (MARIE-GUILHELMINE), *whose maiden name was LAVILLE-LEROULX, born in Paris in 1768, died in the same city the 7th of October 1826.*

Pupil of M<sup>me</sup> le Brun and of David.

### 8 *Portrait of a negress.*

H. 0,81. — W. 0,65. — C. — Half length Nat. S.

She is represented naked to the waist, seated, turned to the right, her head seen three quarters, and covered with a white handkerchief. A blue drapery is thrown on the back of her arm-chair. — Signed : *Laville-Leroulx F. Benoist.*

Collection of Louis XVIII.

**BERGE** (AUGUSTE-CHARLES DE LA), *born in Paris the 17th of May 1807, died in the same city, the 25th of January 1842.*

Pupil of Bertin, landscape painter, and of Picot historical painter.

### 9 *Landscape.*

H. 0,59. — W. 0,92. — W. — Heads 0,08.

On the left, a cluster of oaks, through which are gleaming the last rays of the sun. In the fore ground, brambles; in the center, near a cradle, a woman, seated on the ground, giving the breast to an infant; a little girl, standing and eating; a grey horse, near a cart; and a man kneeling, with his back turned. On the

right, mountains are seen; and in a deep valley, the village of Virieu-le-Grand, near Belley. Setting sun in summer.

Collection of Napoleon III.

**BERTIN** (NICOLAS), *born in Paris, in 1667, died in the same city, the 11th of April 1736.*

Pupil of Vernansalle, of Jouvenet and of Boulogne.

10 *Saint Philip baptising the eunuch of the Queen Candace, on the road between Jerusalem and Gaza.*

H. 0,92. — W. 0,74. — C. — Heads 0,44.

On the left, saint Philip, standing, his eyes raised, to Heaven, is baptising the Ethiopian, whose hands are crossed on his breast. On the right, a warrior with a shield, talking to an old man, and another soldier armed with a bow. Farther off, near a cluster of palm-trees, a servant carrying a parasol, and riding a camel. Near him a chariot. In the back ground, horsemen and other camels loaded, are passing in the midst of high mountains.

Napoleon Museum.

**BERTIN** (JEAN-VICTOR), *born in Paris the 20th of March 1775, died in Paris the 11th of June 1842.*

Pupil of Valenciennes.

11 *View of the city of Phœnos and of the Temple of Minerva Cæphies.*

H. 1,42. — W. 1,95. — C. — Heads 0,15.

A river divides the painting into two parts. In the fore ground, on the right, two men are passing over a small bridge; and appear to be winding their way, towards

four other persons, coming out of a boat; on the other shore, a temple, overlooked by high mountains. — Signed on the right : *Bertin an 9*.

Napoleon Museum.

**BERTRY** (NICOLAS-HENRI-JEAURAT DE), *was still living in 1793.*

There is no information about this artist.

## 12 *Kitchen utensils.*

H. 1,30. — W. 0,60. — C.

In the midst of kitchen utensils, placed on a table, a copper pan is seen, on an earthen furnace, and marked with a fleur de lys, and the letters F. B; another copper pan, containing eggs; a large kettle, and a piece of codfish.

Napoleon Museum.

**BIDAULD** (JEAN-JOSEPH-XAVIER), *born in Carpentras, the 15th of April, 1758, died at Montmorency, the 20th of October 1846.*

Pupil of his brother, Jean-Pierre-Xavier Bidauld, painter of landscapes and natural history.

## 13\* *Landscape.*

H. 1,13. — W. 1,44. — C. — Heads 0,15.

On a road, passing on the right, at the foot of large trees, a shepherd is leading his flock, playing on the bagpipes; a man, two women, and a child are walking behind a mule, loaded with baggage. Farther off, a river, crossing the landscape; beyond, buildings, and a fall of water; in the horizon, high mountains are seen. — Signed : *J. Bidault 1793.*

Napoleon Museum.

**BLAIN DE FONTENAY.** — *See* FONTENAY.

**BLANCHARD** (JACQUES), *born in Paris, in the month of September 1600, died in the same city, in 1638.*

Pupil of his uncle Nicolas Ballery and of Horace le Blanc.

**14** *The Holy Family.*

H. 0,76. — W. 1,09. — C. — Half length, small S.

The Virgin, seated, her back turned, holds the Infant Jesus, who is giving a cross to the young saint John, presented by saint Ann. Saint Joseph is placed on the right of the Virgin, who turns her head towards him.

Napoleon Museum.

**15** *The Virgin, the Infant Jesus and saint Ann.*

H. 0,82. — W. 1,15. — C. — Half length, small S.

The Virgin, seated, holds the Infant Jesus on her knees; on the left, saint Ann, also seated, is offering fruit to him.

Napoleon Museum.

**16** *Charity.*

H. 1,10. — W. 1,36. — C. — Nat. S.

She is represented under the form of a young woman, seated on the ground, leaning with one hand on the base of a column, and giving the breast to an infant; while a child, whom she holds on her knees, appears to be playing with two others, lying at her feet. Behind her, on the left, on the base of the column, another child is stooping down, and holding her by the shoulders.

Collection of Louis XIV.

**17** *Saint Paul meditating.*

H. 1,28. — W. 0,96. — C. — Half length, Nat. S.

The apostle is seen three quarters, turned to the left, wearing a long beard, wrapped in a red mantle, and



seated before a table. He leans his head on his right hand, and holds a book in the left. His sword is near him.

Napoleon Museum.

**BLOND** (JEAN LE), *born in Paris in 1645, died in the same city, the 13th of August 1719.*

There is no biographical information about this artist.

### 18 *Jupiter hurling his thunderbolts at the Giants.*

H. 1,48. — W. 2,00. — C. — Half S.

Jupiter, with thunderbolts in his hands, is accompanied by Minerva, armed with her lance and shield; and by Hercules, who is striking with his club, one of the defeated giants. Other giants are overthrown, and some are trying to scale the rocks.

Napoleon Museum.

**BOILLY** (LOUIS-LEOPOLD), *born in the small town of La Bassée, near Lisle, the 5th of July 1761, died in Paris, the 5th of January 1845.*

He only had for master, his father, Arnould Boilly, carver in wood.

### 19 *Arrival of a French stage coach.*

H. 0,62. — W. 1,06. — W. Heads 0,18.

In the midst of a group of several persons. coming out of a coach, a woman, surrounded by her children, is embracing one of the passengers. Farther off, another passenger is placing his baggage, on the back of a porter. In the fore ground, on the left, a beggar is holding out his hat to a soldier; and one of the National guards is trying to kiss a flower girl. On the right, a man, his hat in his hand, is speaking to a woman, holding a



child; near them, two dogs fighting. — Signed : *L. Boilly* 1803.

Collection of Louis-Philippe.

**BOISSELIER** L'AÎNÉ (FELIX), *born in Damphal (Haute-Marne), in 1776, died in Rome, the 12th of January 1811.*

Pupil of Regnault.

## 20\* *Death of Adonis.*

H. 2,15. — W. 1,60. — C. — Nat. S.

Adonis is stretched near a stream, his face turned to the ground, and still holding his javelin. Behind him, on the left, a black dog.

Collection of Louis XVIII.

**BOISSIEU** (JEAN-JACQUES), *painter and engraver, born in Lyons, in 1736, died in the same city, the 1st of March 1810.*

Pupil of Lombard and of Frontier.

## 21 *Landscape.*

H. 0,45. — W. 0,58. — C. — Heads 0,06.

On the right, two women are washing linen, on the banks of a river, near which a chapel, and an isolated tree are seen. Farther off, peasants are crossing in a boat. In the back ground, high mountains. Signed, on the right, on the water : *B.*

Collection of Louis XVIII.

**BONNINGTON** (RICHARD-PARKES), *born in the village of Arnold, near Nottingham, the 25th of October, 1801, died in London, the 23d of September 1828.*

Pupil of Gros.

## 22 *Francis I and the Duchess d'Étampes.*

H. 0,35. — W. 0,27. — C. — Heads 0,22.

On the left, the Duchess, seated in an armchair, is caressing a dog, which is before her. On the right, Francis I and Charles-Quint, standing, the latter with his back turned.

Bought in 1849.

**BOUCHER** (FRANÇOIS), *painter and engraver, born in Paris in 1704, died in the same city, the 30th of May 1770.*

Pupil of le Moine, with whom he only studied three months.

## 23 *Reynold and Armida.*

H. 1,30. — W. 1,65. — C. — Half S.

In front of a circular peristyle of the Doric order, Reynold is stretched at the feet of Armida, who is holding flowers in her robe; she is contemplating herself in a mirror, supported by a Cupid, placed on the left.

Napoleon Museum.

## 24 *Diana and one of her companions coming out of the bath.*

H. 0,56. — W. 0,73. — C. — Heads 0,55.

On the right, Diana entirely naked, seated on a mound covered with draperies of several colours, her head bent, seen in profile and ornamented with a crescent, holds a pearl necklace in her hands; her left leg is crossed over the right, and the tip of her foot is dipping in a small rivulet. A nymph also naked, is seated on the ground near her. In the corner on the right, a bow, two partridges and a rabbit. On the left, a quiver; farther off, two dogs, of which one is drinking at a stream, surrounded by reeds and trees. — Signed: 1742 F. Boucher.

Bought in 1852.

25 *Venus ordering from Vulcan arms for Æneas.*

H. 2,05. — W. 1,70. — C. — Nat. S.

In the fore ground, on the left, Vulcan seated on a rock, holding a sword of which he is feeling the point, raises his head towards Venus, borne on clouds, as is also a Cupid, holding a gold helmet. In the center, in the air, the car of the goddess, and the swans. On the left, also on clouds, a group of three women (without doubt, the three Graces), of whom one is holding two doves. At the feet of Vulcan, a quiver, and pieces of armour; behind him, a cyclop, and on the right, in the back ground, two other cyclops, seen half length, near the forge. — Signed : F. Boucher 1732.

Old collection.

26 *Pastoral scene.*

H. 0,88. — W. 1,15. — C. — Half S.

A shepherdess, lying on the ground, has fallen asleep, in the shade of a cluster of trees. On the left, near her, a young shepherd, his crook in his hand, is looking at her. On the right, four sheep. — Signed : F. Boucher 1743.

Old collection.

27 *Pastoral scene.*

H. 0,88. — W. 1,15. — C. — Half S.

In the country, where a cluster of trees is seen on the left, a shepherdess, seated on the ground, a sheep at her feet, is tying ribbons to the bagpipe of a shepherd, lying down near her. Behind the shepherd, a dog. Signed : F. Boucher 1753.

Old collection.

28 *Pastoral scene.*

H. 0,98. — W. 1,46. — C. — Heads 0,50.

On the right, on the banks of a river, and near a fountain, a shepherd is giving a bird's nest to two shep-

herdresses, and a young girl is about fleecing sheep. In the back ground, on the left, on the other side of the water, a rustic habitation, and mountains in the horizon. — Signed : *F. Boucher*.

Old collection.

## 29 *Pastoral scene.*

H. 0,98. — W. 1,47. — C. — Heads 0,50.

On the left, at the foot of a fountain, ornamented by a bas-relief, two shepherdesses, and a shepherd are seated on the ground; one is holding a lamb, tied with a ribbon; the other has her arms full of flowers, which the young man appears to be attempting to take away from her. On the right, sheep and a goat, on the banks of a river. Farther off, trees, a bridge with a tower, and mountains. — Signed : *F. Boucher*.

Old collection.

**BOUILLON** (PIERRE), *painter and engraver, born in Thiviers (Dordogne) in 1776, died in Paris in October 1831.*

Pupil of Monsiau.

## 30\* *Jesus Christ resuscitating the son of the widow of Naim.*

H. 1,25. — W. 1,62. — C. — Heads 0,65.

In the center of the painting, Jesus Christ extends his hand, towards the young man, who rises up in his coffin. In the fore ground, his mother, kneeling, her back turned. Behind Christ, on the right, his disciples; on the other side, several persons in the attitude of astonishment. In the back ground, the city, of which the gates are seen.

Collection of Louis XVIII.

**BOULOGNE** (BON), or DE BOULLONGNE, *called THE ELDER, painter and engraver, born in Paris in 1649, died in the same city, the 16th of May 1717.*

Pupil of his father Louis Boullogne.

### 31 *The Annunciation.*

H. 0,89. — W. 0,68. — C. — Heads 0,50.

On the right, the Virgin is kneeling before a priedieu; on the left, the angel Gabriel, borne on a cloud, presents to her, a branch of lily. In the upper part, God the Father, seated on clouds, accompanied by angels; and the Holy Ghost, under the form of a dove.

Old collection.

### 32 *Saint Benedict restoring a child to life.*

H. 1,08. — W. 2,35. — C. — Heads 0,75.

In the center of the composition, saint Benedict, followed by two monks, is kneeling, his arms and eyes raised to Heaven, imploring the Saviour for a dead child, stretched on the ground before him. On the right, the father and mother of the child, and a young girl, all kneeling, in the attitude of prayer.

Old collection.

### 33 *Hercules combating the centaurs.*

H. 1,56. — 1,84. — C. — Heads 0,55.

« The hero going in pursuit of the wild boar of Erimanthus, the centaur Pholus entertains and feasts him; but during the repast, a troop of other centaurs came to trouble the banquet, and disturb the party. Hercules, obliged to defend himself, his club in his hand, fells to the ground, the first who presents himself; and pulls away from him a table cloth, and a goat skin full of wine; he tramples another under his feet; and at the same time is preparing to resist the attack of the two others, who are rushing on him, one armed with a pine tree, the other with a torch; while Pholus, on the other side, is struggling with one of his adversaries, whom he is endeavouring to slaughter, with a table knife. The Cloud which was sent to Ixion in the place of Juno, and from which were born all the centaurs, takes the



part of Hercules and Pholus, under the form of a young woman, who uses, to put an end to the fight, rain, wind and thunder. » (*Description of the Academy* by Guérin.)

Old collection.

**BOURDON** (SÉBASTIEN), *painter and engraver, born in Montpellier in 1616, died in Paris, the 8th of May 1671.*

Pupil of a painter named Barthélemy.

### 34 *Sacrifice of Noah coming out of the Ark.*

H. 1,71. — W. 2,27. — C. — Heads 0,80.

On the right, at the foot of an altar formed with two stones, Noah prostrate; behind him three women, kneeling, in the attitude of prayer. On the left, a woman, two patriarchs standing, and a young man, holding a ram by its horns. In the fore ground, on the same side, a lion, and lioness; farther off, other animals. In the background, the ark from which animals are coming out.

Old collection.

### 35 *Solomon sacrificing to idols.*

H. 1,55. — W. 1,43. — C. — Heads 0,80.

Solomon, a crown on his head, is kneeling at the foot of an idol, placed on the left. Before the idol, a tripod on which incense is burning. Women are surrounding the King; several of them, on the left, are looking at perfumes, contained in vases. On the right, a woman is holding a casket, and another cymbals.

Old collection.

### 36 *The Adoration of the shepherds.*

H. 1,36. — W. 1,02. — C. — Heads 0,70.

On the right, the Virgin seated, is holding on her knees the Infant Jesus; behind her, saint Joseph, stand-

ing. On the left, shepherds, in the attitude of adoration; one of them lays a kid at his feet. In the upper part of the painting, a group of four angels, of whom two are holding a scroll, on which is written : *Gloria in excelsis Deo*.

Napoleon Museum.

### 37 *The repose of the Holy Family.*

H. 1,10. — W. 1,40. — C. — Heads 0,50.

On the left, near a fountain, the Virgin is seated on the ruins of an ancient aqueduct, with the Infant Jesus near her. Behind the Virgin, on one side, the young saint John, is placing a crown on his head; on the other, saint Ann, kneeling, her hands joined, is looking at the Saviour. Nearly in the center of the painting, in the shade of a tree, saint Joseph, standing, leaning on a staff. On the right, two young girls, washing linen, Quite in the fore ground, fragments of antique statues; and four angels, of whom two are seated. In the back ground, a river, with several barks, buildings, trees and mountains.

Old collection.

### 38 *The Virgin, the Infant Jesus and Saint John.*

H. 0,33. — W. 0,25. — C. — Heads 0,30.

The Virgin, seated, her left arm leaning on a pedestal, holds on her knees the Infant Jesus, to whom the young saint John is bringing a dove. In the air, an angel with a wreath of flowers.

Old collection.

### 39 *Christ and the children.*

H. 0,50. — W. 0,61. — C. — Heads 0,18.

Nearly in the center of the composition, Christ, seated on the steps of an edifice, is showing to his disciples, placed on the right opposite to him, children brought

to him by five women. Three of them are seated, or lying on the steps, and four are standing. In the back ground, a bridge, buildings, and a palm tree, on the right.

Napoleon Museum.

#### 40 *The taking down from the cross.*

H. 3,03. — W. 1,57. — C. — Nat. S.

At the foot of the cross, Christ, wrapped in his winding sheet, is supported on the right, by Joseph of Arimathea. On the left, two angels and Magdalen, kneeling, in tears; the Virgin, and saint John are standing.

Napoleon Museum.

#### 41\* *Decollation of Saint Protase.*

H. 3,58. — W. 6,77. — C. — Nat. S.

On the right, near a statue of Jupiter, placed on a pedestal, the consul Astasius, seated in his chariot; in the fore ground, soldiers, against a barrier, near which are crowding women and children. Standing on the steps, towards the left, an executioner, holding the head of the saint, whose body is at his feet. In the back ground, a crowd of people, and the city; in the air, two angels, of whom one is carrying a palm branch, and a crown.

Napoleon Museum.

#### 42 *The martyrdom of Saint Peter.*

H. 3,60. — W. 2,60. — C. — Nat. S.

According to his request, the saint, thinking himself unworthy to die in the same manner as his divine master, is crucified with his head down. On the right, executioners are raising the extremity of the cross; while another of them, on the left, is pulling it with ropes. In the fore ground, in the right corner, a woman, whose back is turned, holds a child in her arms. In the

back ground, the statue of a pagan divinity. In the air, an angel with a torch, and another bringing to the saint, the palm branch, and the crown of martyrdom.

Napoleon Museum.

### 43 *Julius Cæsar before the tomb of Alexander.*

H. 1,05. — W. 1,39. — C. — Heads 0,50.

Towards the center of the composition, Julius Cæsar, standing, accompanied by two priests, and several warriors, bearing the Roman eagle and standard, has just descended from his chariot, and has placed a wreath on the tomb of Alexander, of which the transparent material, discovers the remains of the hero. On the left, near the sarcophagus, a woman, a child, a soldier and a lictor; in front, a man, seated on the ground. Towards the center, a group of men, women and children, are observing the scene. In the back ground, the chariot of Alexander, and its driver; a triumphal arch, a circus, an obelisk, and several other monuments.

Old collection.

### 44 *A halt of gipsies.*

H. 0,43. — W. 0,58. — W. — Heads 0,18.

On the right, at the foot of a ruined monument, and near a rivulet, a woman seated, is nursing her child. By her side, a young girl is sleeping, and behind them, a little boy is standing, his hat in his hand. Farther off, under a tent, an old man, seated on the ground, is telling his fortune to one of the soldiers, surrounding him; another soldier is carrying a drum on his back. Towards the left, and in front, a cavalier, riding an old horse, turns back and bends towards the group. In the fore ground, on the right, an armor leaning against a cask, a kettle and a pan; on the left, two trunks of trees, and a dog, drinking in a rivulet.

Old collection.

45 *Halt of gipsies.*

H. 0,74. — W. 0,88. — C. — Heads 0,15.

On the left, near monuments in ruins, women and children, gathered round a fire, over which is hanging a large kettle. On the right, on a mound, at the foot of a dead tree, several figures. In the fore ground, a man on horseback, bending to tie his shoes; and near him, another man, with a gun on his shoulder.

Old collection.

46 *The beggars.*

H. 0,49. — W. 0,65. — W. — Heads 0,18.

A woman, standing, and carrying a child on her back, is counting money in her hand; near her a ragged young girl, holds an earthen jar. More to the left, a horseman, in a black mantle, passes before other beggars, standing near a barrier. In the fore ground, on the right, a carriage, of which only a wheel is seen; farther off, the apsis of a church.

Old collection.

47 *Portrait of René Descartes, born in 1596, deceased in 1650.*

H. 0,87. — W. 0,69. — C. — Bust Nat. S.

He is seen nearly full face, with his head bare; he is wrapped in a black mantle, his right hand resting on a sort of stone railing, and holding his hat in the left.

Bought in 1843.

48 *Portrait of Sébastien Bourdon.*

H. 1,30. — W. 0,97. — C. — Half length, Nat. S.

He is represented seated, the upper part of the body only, clothed in a shirt; his legs crossed over each



other, and covered with a mantle. His head is seen three quarters, turned to the right; his hair long, and flowing on his neck; he holds in his left hand, on his knees, a head of Caracalla, modeled after an antique statue. Behind him, a curtain, a glimpse of the sky, and a landscape.

Napoleon Museum.

#### 49 *Portrait of Sebastien Bourdon.*

H. 0,70. — W. 0,56. — Oval shape. — W. —  
Bust Nat. S.

He is represented bareheaded, seen three quarters, turned to the right, with long hair, flowing on his shoulders. He wears a brown mantle, over a black garment—

Napoleon Museum.

#### 50 *Supposed portrait of Michel de Chamillart, Marquis Cany, Secretary of State, Minister of war, in 1700, born in 1652, deceased in 1721.*

H. 1,40. — W. 1,15. — C. — Half length, Nat. S.

His head is bare, seen three quarters, turned to the right; he wears a black robe with a white band, and is seated in a sort of peristyle; his left arm leaning on a table, and a book in his hand.

Collection of Louis XVIII.

**BRENET** (NICOLAS-GUY), *born in Paris, in 1728, died the 21st of February 1792.*

The name of his master is unknown.

#### 51\* *The young Theseus finding the arms of his father Ægeus.*

H. 1,25. — W. 1,50. — C. — Heads 0,30.

Ethra, mother of Theseus, discloses to him the secret of his birth; and leads him to the place where his

father had concealed his sword and sandals. The young man has just been removing the stone which covered them. He is kneeling, holds the sword in his hands, and is looking at his mother, who standing, on the left, is showing to him the road to Athens, where he must attempt to be acknowledged.

Old collection.

## 52\* *Courtesy of Bayard.*

H. 3,20. — W. 2,25. — C. — Nat. S.

« At the taking of Brescia, Bayard, being wounded, was carried into the house of a gentleman. At the request of the lady, he preserved the house from plunder, protected the father, and the honour of his two daughters. When he was restored to health, the mother, coming in his room, deposited on a table, a steel casket, containing twenty five hundred ducats. The chevalier refused to accept the present; portioned the two young girls, and bestowed five hundred ducats on the convent of nuns, which had suffered the most. » (Catalogue of 1783.) — Bayard, standing, is offering a purse to the two young girls, of whom one is kneeling, on the right. Behind the Chevalier, on the left, two persons of his suite, looking at the open casket, containing the gold:

Collection of Louis XVI.

**BRUANDET.** *The date of his birth is unknown. He died in 1803.*

There is no biographical information about this artist.

## 53 *View taken in the forest of Fontainebleau; study after nature.*

H. 1,00. — W. 1,15. — C. — Heads, 0,08.

On the left, sheep are grazing; and a woman, seated on the trunk of a tree, is conversing with a traveller. On the right, on the other side and on the road's edge, a wood-cutter, resting. In the back ground, a man, riding

an ass, talking to a woman ; walking near him. — Signed: L. Bruandet 1785.

Collection of Louis-Philippe.

**BRUN** (CHARLES LE), *painter, engraver and architect, born in Paris, the 24th of February 1619, died at the Gobelins, in the same city, the 12th of February 1690.*

Pupil of François Perrier and of Vouet.

### 54 *The Adoration of the Shepherds.*

H. 0,91. — W. 1,18. — C. — Heads 0,50.

On the left, the Virgin, seated near a fire, holds on her knees the Infant Jesus, in swaddling clothes ; behind her, Saint Joseph, standing, his hands joined, raises his eyes to Heaven. Two shepherds, kneeling, are adoring the Saviour ; others are on the right, at the entrance of the stable. Night scene.

Collection of Louis XIV.

### 55 *The Adoration of the Shepherds.*

H. 1,51. — W. 2,13. — C. — Nat. S.

The same composition, but on a much larger scale, than that of the preceding painting, which only represents the principal groups of the latter. In the upper part, a host of angels and cherubs is seen.

Collection of Louis XIV.

### 56 *The Infant Jesus sleeping.*

H. 0,87. — W. 1,18. — C. — Heads 0,65.

The Virgin, seated, near Saint Joseph, holds on her knees the Infant Jesus, sleeping. The young Saint John, leaning on a small bed, and supported by Saint Elisabeth, holds out his hand towards the Saviour ; the Virgin makes him a sign not to disturb his sleep. Saint Ann is

holding a cloth in which to wrap the Infant Jesus; and Saint Joachim is farther off, behind the Virgin. On the right, in the fore ground, a cat is seen, near a sort of stove. — This painting bears, in the lower corner, on the right, the monogram of le Brun, formed by a C, an L. and a B interlaced, and the date of 1655.

Collection of Louis XIV.

### 57 *The Holy Family, called le Benedicite.*

H. 1,39. — W. 0,89. — C. — Half S.

On the right, the Infant Jesus, seated, and his hands joined, before a table covered with a cloth, a loaf of bread, a bowl of fruit, is saying the Benedicite; the Virgin, seated behind him, and Saint Joseph standing on the left, leaning on a staff, appear to be listening to him. A large vase, and several carpenter's tools, are placed on the ground, in front of the painting.

Napoleon Museum.

### 58 *Christ served in the desert by angels.*

H. 3,90. — W. 2,51. — C. — Nat. S.

Christ, turned to the left, is seated at the foot of a large tree; four angels are before him, in the attitude of adoration; and one of them is kissing his feet. On the right, an angel places near Christ a large vase, and a dish; another, behind, standing between the trees, appears to be considering the Saviour with pity. In the air, an angel, accompanied by cherubs, is bringing a basket of fruit.

Napoleon Museum.

### 59 *Entrance of Jesus Christ into Jerusalem.*

H. 1,52. — W. 2,14. — C. — Heads 0,65.

Jesus Christ, riding on an ass, is surrounded by a numerous crowd. Some spread their mantles on his way; others are scattering branches of palm trees, and

flowers. In the fore ground, on the right, near a fountain, a man, his back turned, is seated on the ground; near him, a woman, holding a child in her arms, is talking to an old woman, placed behind her; while another child, lying on the ground, is playing with a dog. In the back ground, the gate of the city.

Collection of Louis XIV.

## 60 *Christ carrying his cross.*

H. 1,53. — W. 2,14. — C. — Heads 0,50.

Christ, going to Calvary, and sinking under the weight of his cross, is met by his mother and Saint John. In the fore ground, on the left, two soldiers, pointing out Christ to a man, seated on the ground; and on the right, a soldier on horseback, with his back turned. In the back ground, one of the gates of Jerusalem, and farther off, Calvary is seen.

Collection of Louis XIV.

## 61 *Christ on the cross.*

H. 1,56. — W. 2,00. — C. — Heads 0,55.

On the left, the Virgin, saint John and Magdalen are contemplating, with the deepest grief, this scene of sorrow. In the fore ground, on the same side, soldiers are playing at dice, for the garments of Christ.

Collection of Louis XIV.

## 62 *The crucifix and the angels.*

H. 1,74. — W. 1,28. — C. — Heads 0,70.

Angels, hovering in the air, and others, kneeling on the ground, are in adoration before Christ crucified, and expiring. At the foot of the cross, the crown of France, resting on a blue velvet cushion, with fleurs de lys.

Collection of Louis XIV.



### 63 *Christ dead, on the knees of the Virgin.*

H. 1,46. — W. 2,22. — C. — Nat. S.

The Virgin, seated on the edge of the sepulchre, supports on her knees, Christ stretched on the stone, which closed the tomb, and is raising a corner of the winding sheet.

Old collection.

### 64 *The descent of the Holy Ghost.*

H. 3,17. — W. 2,65. — C. — Nat. S.

The Holy Ghost is hovering over the Virgin, kneeling on an estrade, and surrounded by holy women; fiery tongues are descending on the apostles, and on the disciples, placed on the lower part of the estrade.

Napoleon Museum.

### 65 *The martyrdom of saint Stephen.*

H. 4,00. — W. 3,12. — C. — Nat. S.

In the center of the composition, saint Stephen, lying on the ground, his arms open, his eyes raised towards Heaven, is stoned to death by the Jews, out of the walls of the city, which is seen on the left. A Jew is holding with one hand, the tunic of the saint; and with the other is about striking him, with a stone. In the Heavens, God the Father, Jesus Christ with his cross, and angels, carrying the crown and palm of martyrdom. — Signed : *Car. Le Brun 1651.*

Napoleon Museum.

### 66 *The penitent Magdalen renouncing the vanities of the world.*

H. 2,52. — W. 1,71. — C. — Nat. S.

The saint is repented full face, seated before a mirror, tearing her garments, and raising to Heaven

her eyes, full of tears. A halo is round her head; and at her feet is seen an overturned casket, filled with jewels. At the end of the room, an open window, which discovers a tower.

Napoleon Museum.

### 67 *The fall of the rebel angels.*

H. 1,60. — W. 1,30. — C. — Heads 0,50.

Saint Michael overthrows the rebel angels and the seven headed mouster.

Collection of Louis XIV.

### 68 *Mutius Scævola before Porsenna.*

H. 0,96. — W. 1,34. — C. — Heads 0,50.

In the center of the composition, Mutius Scævola, his wrist on the coals, turns back towards Porsenna, seated on the left, on an elevated throne, and surrounded by his guards. On the right, a group of men are about placing on a pile Porsenna's secretary, whom Mutius has just assassinated. In the back ground, over this group, a sphinx, and a large vase.

Old collection.

### 69 *The death of Cato.*

H. 0,96. — W. 1,30. — C. — Half length, Nat. S.

Cato, who has just expired, is stretched on his couch, still holding in his right hand, the dialogue of Plato, which he had read, prior to stabbing himself. The sword is lying by his side. In the back ground, the heads of a man weeping, and of a soldier.

Napoleon Museum.

### 70 *Crossing the Granicus.*

H. 4,70. — W. 10,29. — C. — Nat. S.

Alexander crossing the Granicus, at the head of his army, in view of thousands of cavalry and infantry, which covered the opposite shord, was the first on the

other bank. The enemy rushed on him, and those who had followed him, without allowing them time to form in battle. Alexander was at first struck by a javelin, which did not pierce his cuirass. Two Persian officers, Roesaces and Spithridates, attacked him at once; Spithridates taking him in flank, was about knocking him on the head with an axe, when Clytus warding off the fatal blow, and killed him. Alexander on horseback, his sword in his hand, has just struck Roesaces; behind him, Clytus, armed with an axe, parries the blow which Spithridates is about dealing on Alexander's helmet. In the back ground, the Macedonian army is seen, fording the river.

Collection of Louis XIV.

## 71 *The battle of Arbelles.*

H. 4,70. — W. 12,65. — C. — Nat. S.

« Darius was in a car, Alexander on horseback; both were surrounded by chosen men. Each of them had resolved to die before the eyes of his king; however, the most in danger were those closest to him, for every one sought the honor of killing the hostile Monarch. In the mean time, be it illusion or reality, those who were near Alexander, thought they saw, a little over the head of that prince, an eagle hovering, without being frightened, either by the noise of the arms, or the groans of the dying; at all events, in the heat of the action, the soothsayer Aristander, clothed in his white robe, and showing a branch of laurel, pointed out the bird to the soldiers, as a sure omen of their victory. Ardor and confidence revived; they attained their height, when the driver of Darius having been pierced by a javelin, neither Persians nor Macedonians doubted that it was the king himself, who had been killed... It was no longer a battle, but a carnage, when Darius also turned his car to take flight. » (QUINTUS-CURTIUS, liv. iv.)

Collection of Louis XIV.

## 72\* *The tent of Darius.*

H. 2,98. — W. 4,53. — C. — Nat. S.

Alexander, conqueror and master of the camp of the Persians after the battle of Issus, is visiting, accompanied

only by Ephestion, the princesses, made prisoners. The Queen, wife of Darius, is presenting him her son. Stastira and her young sister, are falling at his feet. Sysigambis, mother of the defeated Monarch, confused at having taken Ephestion for Alexander, receives from the hero this answer : *No, mother, you are not mistaken; this is another Alexander.* A numerous suite of women, priests and eunuchs, are expressing by their gestures, and the alteration of their countenances, the feelings of fear, hope or admiration, with which they are imbued.

Collection of Louis XIV.

### 73 *Alexander and Porus.*

H. 4,70. — W. 12,64. — C. — Nat. S.

Porus, king of the Indians, having attempted to stop the army of the Macedonians, on the borders of the Hydaspus, was defeated, and made prisoner; after having lost his two sons, his officers, twelve thousand Indians, and eighty elephants. Covered with wounds, but still respiring, he was brought before Alexander, who asked him how he wished to be treated. Porus expressed the wish to be treated royally. Alexander then asked him, if he did not wish anything more; when he again answered, that every thing was understood by the word *royally*. So Alexander not only left him the provinces of which he was king before, but even added to his estates. (Plutarch, translation of Amyot). — Alexander, on horseback, and followed by the principal officers of his army, extends his hand towards Porus, supported by three soldiers; farther off, a Macedonian cavalier is dragging along a prisoner, fastened to his horse's tail; and other captives are ill used by soldiers. In the distance the battle field is seen, covered with the remains of the Indian army.

Collection of Louis XIV.

### 74 *Entrance of Alexander into Babylon.*

H. 4,50. — W. 7,07. — C. — Nat. S.

« The greater part of the Babylonians had placed themselves on the walls, impatient to know their new

King. Several had gone to meet him, and among the number was Bagophanes, Governor of the fortress, and Keeper of the royal Treasure, who had caused the road to be strewn with wreaths and flowers; and silver altars erected on both sides, covered not only with incense, but with all sorts of perfumes: after him, came his presents, consisting of cattle and horses. Then followed the magians, singing verses, according to the fashion of their country; they were succeeded by the Chaldeans, then, Soothsayers from Babylon; and even musicians, each with his own instrument. The Babylonian cavalry came last; men and horses attired with more luxury than taste. The King, in the midst of his guards, made the people follow the infantry; he drove in the city in a chariot, and went immediately to the palace. » (QUINTUS-CURTIUS, liv. V.) Alexander is standing in a chariot enriched with gold and ivory, drawn by two richly caparisoned elephants; he holds in one hand a gold scepter, with the head of Victory, and a sword in the other. In front, a horseman is giving orders to two slaves, carrying a chased gold vase on a litter.

Collection of Louis XIV.

## 75 *Meleager and Atalanta hunting.*

H. 3,10. — W. 5,11. — C. — Nat. S.

Atalanta, a bow in her hand, was the first to wound the wild boar of Calydon. Near her, Meleager, at the head of the Grecian princes, is about to pierce with his javelin the monster, which the dogs are attacking. Behind these personages, one of the huntsmen on horseback, is raising his cimeter, to strike the animal.

Collection of Louis XVIII.

## 76 *Death of Meleager.*

H. 3,05. — W. 4,85. — C. — Nat. S.

In the interior of a palace, Meleager, stretched on a bed, at the head of which Atalanta is seated in tears, raises his eyes to Heaven, which he appears to be imploring; while an old man is holding his hand, and



feeling his breast. In the fore ground, a female attendant is bringing on a tray, a glass vase, and a cup. On the right, dogs and a table, covered with the arms of the dying man; in the back ground, huntsmen, and women in the attitude of grief.

Collection of Louis XVIII.

## 77 *Mars and Venus.*

H. 1,60. — W. 2,15. — C. — Half S.

Venus, standing in her chariot, is showing to Mars, seen in profile, and placed near her, arms borne by Cupids. In the fore ground, on the right, the figure of a river, leaning on an urn.

Old collection.

## 78 *Portrait of Charles le Brun, when young.*

H. 1,04. — W. 0,85. — C. — Oval shape. — Nat. S.

He is represented three quarters, his body turned to the right, dressed in black, and holding before him, the portrait of a soldier, of which the canvass is in an octagonal frame.

Old collection.

## 79 *Portrait of Charles-Alphonse du Fresnoy, historical painter and poet; born in 1611, deceased in 1665.*

H. 0,76. — W. 0,59. — C. — Bust Nat. S.

He is represented three quarters, turned to the right, his hair flowing on his shoulders; and is wrapped in a mantle, trimmed with fur.

Napoleon Museum.

80 *Allegorical subject.*

H. 1,40. — W. 1,80. — C. — Half S.

On the left Minerva, in the air, is holding the portrait of Louis XIV ; on the other side, Time is unveiling Painting and Sculpture, under the form of two women, seated on the ground, with the attributes of their arts.

Old collection.

**BRUN** (LOUISE-ÉLISABETH VIGÉE LE), *born in Paris the 15th of April 1755, died in the same city, the 30th of March 1842.*

She followed the counsels of Doyen, of Greuze and of Joseph Vernet.

81 *Peace bringing back Plenty.*

H. 1,05. — W. 1,30. — C. — Half length, Nat. S.

Plenty seen in profile, turned to the right, wears ears of corn and flowers in her fair hair ; her breast is bare. She holds in her right hand a horn of plenty ; ears of of corn and field flowers, in the left. Behind her, Peace, with black hair, a wreath of laurels on her head, seen three quarters, and turned to the left, supports with her left hand the arm of Plenty ; and rests the right, holding a small branch of laurel, on the shoulder of her companion. — Signed : *M<sup>de</sup> Le Brun. f. 1780.*

Napoleon Museum.

82 *Portrait of M<sup>me</sup> le Brun and her daughter.*

H. 1,30. — W. 0,94. — W. — Half length, Nat. S.

She has painted herself nearly full face, a band of red ribbon in her hair, and the upper part of her body naked. She wears a white muslin dress, a red scarf tied round her waist, and a green mantle covering her right leg. She holds in her arms her young daughter, dressed

in blue; the latter is seen three quarters, turned to the left, with her arm round her mother's neck.

Napoleon Museum.

83 *Portrait of M<sup>me</sup> le Brun and her daughter.*

H. 1,05. — W. 0,85. — W. — Half length, Nat. S.

She has painted herself full face, with a white muslin scarf in her hair, a purple bodice, with sleeves of the same colour, and a yellow satin skirt. She is seated on a green damask sofa, and holds on her knees, her young daughter; who is seen three quarters, turned to the right, and wears a white dress.

Collection of Louis-Philippe.

84 *Portrait of Jean Paisiello, musical composer born in Tarento, in 1741, died in Naples, in 1816.*

H. 1,30. — W. 1,00. — C. — Half length, Nat. S.

He is represented bare headed, seen nearly full face, his hair curled and powdered, his eyes raised towards Heaven, and his mouth half open. He wears a black frockcoat, and black breeches; and is seated, turned to the left, playing on the piano. On the instrument are seen several scores and manuscript pieces of the artist. — On an open sheet is written : *Te Deum misso in musica in occasione del felice viaggio delle loro maestà delle Sicile 1791.*

Collection of Louis-Philippe.

85 *Portrait of Hubert Robert, landscape and architectural painter, born in Paris in 1733, deceased in 1808.*

H. 1,05. — W. 0,85. — W. — Bust Nat. S.

He is represented three quarters, his head bare, and turned to the right; he wears a white neck cloth, tied

carelessly; a purple coat with a red velvet collar, and a yellow waistcoat. He holds his pallet with his left hand, and the right is resting on a stone railing, placed before him. — Signed on the right: *E. Vigée Le Brun* 1788.

Collection of Louis-Philippe.

**86** *Portrait of Joseph Vernet, painter of landscapes and sea pieces, born in Avignon in 1712, deceased in 1789.*

H. 0,92. — W. 0,72. — C. — Half length, Nat. S.

His head is bare, his hair curled and powdered; he is seen three quarters, and turned to the right. He wears a purple velvet coat, holds his pallet in the left hand, and a brush in the right, which is resting on his knee. — Signed on the right: *M<sup>de</sup> Le Brun f.* 1778.

Collection of Louis XVIII.

**CALLET** (ANTOINE-FRANÇOIS), *born in 1741, died in 1823.*

The name of his master is unknown.

**87\*** *The Saturnalia, or Winter.*

H. 3,20. — W. 3,22. — C. — Nat. S.

At the foot of a large stairs, under a portico, guests are crowding round a table. In the fore ground, on the left corner of the table, a man standing, is pouring out wine for a young girl; a young man, seated near her, rests one hand on her shoulder, and holds out his cup with the other. On the right, a musician, with his back turned. On the other side of the table, a woman, leaning on a young man sleeping; and another personage, offering a basket filled with cakes, to a young girl. Farther off, on the top of the stairs, men and women, at the foot of the statue of Saturn, to whom they are about immolating a bull. Quite in the fore ground, on the right, is seen a dog, his head plunged in a large vase, overturned on the ground.

Collection of Louis XVI.

88\* *Spring. Homage of the Roman ladies to Juno Lucina.*

H. 3,23. — W. 3,23. — C. — Nat. S.

On the right, the statue of Juno, which a woman, having her child near her, is imploring on her knees. Towards the center, a woman is taking flowers out of a basket, presented to her by a young girl; and is offering them to the goddess. On the left, a man and woman, accompanied by a young child, are bringing presents to her. — Signed, on the left : *Callet ft. 1791.*

Collection of Louis XVI.

89\* *Summer, or the feasts of Ceres.*

H. 3,20. — W. — 3,20. — C. — Nat. S.

« This goddess taught men how to cultivate corn, and make bread with it; in the midst of the sacrifices which were offered to her, women, dressed in white, went in procession, bearing flambeaux, in memory of Ceres, who by the light of blazing torches, had gone all over Sicily, in search of her daughter Proserpina, carried away by Pluto. Hogs were offered to her, as victims. » (*Catalogue of the Exhibition of 1789.*)

Collection of Louis XVI.

90 *Autumn, or the feasts of Bacchus, celebrated by the Romans, in the month of September.*

H. 3,23. — W. 3,23. — C. — Nat. S.

A man, holding women by the hand, is dancing before an altar, on which a priest is preparing a sacrifice. On the right, in the fore ground, a sacrificer is slaughtering the victims. On the left, a bacchante, overcome by wine. In the back ground, groups of men and women; on the right, a circular temple.

Collection of Louis XVI.



**CASANOVA** (FRANÇOIS), *painter and engraver, born in London, in 1730, died at Brühl, near Vienna (Austria), in the month of March 1805.*

Pupil of Guardi and of Simonelli.

- 91 *The first of the three battles of Friburg, fought the 3d of August 1644, from seven to eight o'clock in the evening, between the French army, commanded by the Duke d'Enghien, afterwards Prince de Condé (le Grand Condé), and the Bavarian troops, under the command of General Count de Mercy.*

H. 3,90. — W. 4,56. — C. — Heads 0,65.

« In front of the painting, on the left, are seen the remains of a battle, fought to overcome the obstacle of a mass of trees, which the hostile General had caused to be cut down, in that place. Higher up, and towards the center of the painting, the Duke d'Enghien, seeing his troops, after having forced their way through the trees, standing still under the fire of the redoubts they had yet to conquer, dismounts, and, after having thrown his staff of command into the trenches of the enemy (being surrounded by several Generals), puts himself at the head of the regiment de Conti, supported by that of Mazarin, and commanded by the Count de Tournon. He conquers the Bavarians, of whom only a few escape, with the aid of the wood, in the middle of the mountain. Beyond the mountain, is seen in the plain, the army of General Mercy, in battle array. »  
*Catalogue of the Exhibition of 1771.*

Collection of Louis-Philippe.

- 92 *Battle of Lens, fought on the morning of the 20th of August 1648, by the Prince de Condé (Le Grand Condé) against the Spanish army, commanded by the Archduke Leopold.*

H. 3,90. — W. 4,56. — C. — Heads 0,65.

« In the center of the painting, the Prince de Condé is seen, before whom the mass of the hostile infantry,

fall on their knees and give up their arms ; having been abandoned by the beaten cavalry, put to flight by M. de Chatillon, who is seen higher up on the left. The infantry is imploring the clemency of the young hero ; who orders M. des Roches, lieutenant of his guards, to spare their lives. Higher up, in the center of the painting, is seen the famous General Beek, made prisoner. On the side of Lens, the camp of the enemy, and the Archduke, flying with the remains of his army. On the right, the French cavalry victorious, is pursuing the enemy. » *Catalogue of the Exhibition of 1771.*

Collection of Louis-Philippe.

### 93 *Landscape and animals.*

H. 0,30. — W. 0,48. — W. — Heads 0,10.

On the left, a countrywoman, seated near a man playing on the bagpipes, is watching her flock. In the back ground, on the right, a peasant, leading an ass.

Old collection.

### 94 *Landscape and animals.*

H. 0,30. — W. 0,48. — Heads 0,09.

On the right, a shepherd holding a pike, is driving cattle and sheep. In the back ground, on the left, a peasant, on horseback ; and near him, a woman, walking.

Old collection.

**CAZES** (PIERRE-JACQUES), *born in Paris, in 1676; died in the same city, the 25th of June 1754.*

Pupil of René-Antoine Houasse and of Bon Boulogne.

### 95 *Saint Peter resuscitating Tabitha.*

H. 0,92. — W. 0,72. — C. — Heads 0,45.

On the left, Tabitha in her bed, surrounded by several women, rises up at the voice of saint Peter, who holds

her by the hand. Over the saint, an angel is hovering, with open arms. In front, on the left, two women, seated at the foot of the bed. On the right, an apostle, kneeling; a woman, carrying a child in her arms; and other personages, in an attitude of admiration. In the back ground, on the right, an open arcade, discovering the sky.

Napoleon Museum.

**CHARDIN** (JEAN-BAPTISTE-SIMÉON), *born in Paris the 2d of November, 1669; died in the same city, the 6th of December 1779.*

Pupil of Cazes and of Noël-Nicolas Coypel.

## 96 *Interior of a Kitchen.*

H. 1,15. — W. 1,40. — C. — Nat. S.

On a kitchen table, over which is hanging a skate, are seen, on the left, a cat, oysters, and two fishes. On the right, on a table cloth, a large varnished earthen jar; a knife, a copper basin, a stone bottle, and a skimmer, on a kettle.

Napoleon Museum.

## 97 *Fruits on a stone table, and animals.*

H. 1,90. — W. 1,28 — C. — Nat. S.

On a stone table, ornamented with a bas-relief, and covered with a cloth, a large dish is seen; on which peaches, pears, plums, etc., are placed in a pyramidal form; in front, oysters, on a plate; near it, a lemon, two decanters, with wine and water, and some cups; on the left, two glasses, of which one is filled with wine, and a large silver pot. In the back ground, a parrot, perched on a large vase. In the fore ground, a brown spaniel dog, raising its head; and a cooling vase, with two bottles. — Signed: *J. Chardin F. 1728.*

Napoleon Museum.

98 *The industrious mother.*

H. 0,48. — W. 0,38. — C. — Heads 0,30.

A woman, turned to the right, and seated before a reel, is showing some worsted work, to a little girl, standing before her. In the fore ground, on the left, a poodle dog, lying on the floor.

Collection of Louis XV.

99 *The Benedicite.*

H. 0,49. — W. 0,39. — C. — Heads 0,30.

A woman is standing before a table, on which a meal is served. Two little girls with joined hands, are saying Grace.

Collection of Louis XV.

100 *A dead rabbit, and sporting implements.*

H. 0,82. — W. — 0,65. — C. — Nat. S.

A dead rabbit, hanging on a nail; a powder flask, and a game bag. — Signed : *Chardin*.

Bought in 1852.

101 *Kitchen utensils.*

H. 0,33. — W. 0,41. — Cop.

Among kitchen utensils, placed on a table, a yellow copper kettle, a gridiron, a furnace and eggs are seen. Three herrings are hanging on the wall. — Signed, on the thickness of the table : *Chardin*. 1731.

Bought in 1852.

102 *Kitchen utensils.*

H. 0,33. — W. 0,41. — Cop.

A red copper kettle, an earthen jar, two bottles, of which one is upset; a case for a pipe, etc., are placed

on a kitchen table. A piece of meat is hanging on the wall. — Signed, on the thickness of the table : *Chardin 1731.*

Bought in 1852.

### 103 *The antiquarian monkey.*

H. 0,80. — W. 0,64. — C.

He is seated, turned to the left, dressed in a morning gown, and is examining medals with a magnifying glass. In the fore ground, a stool, on which books are placed.

Bought in 1852.

### 104 *The attributes of the Arts.*

H. 0,92. — W. 1,46. — C.

Among several objects, placed on a sort of wooden table in the center, is seen, the statuette of a woman, seated, against which is a square rule; on the left, medals, a box of colours, a pallet and brushes; on the right, a sculptor's hammer, a vase and books. — Signed, on the right : *Chardin 1765.*

Collection of Louis XV.

**CHAVANNES** (PIERRE-DOMACHIN SIEUR DE), *painter and engraver, born in Paris, about 1672; died at the Gobelins, the 23d of December, 1744; at the age of 72.*

There is no biographical information about this landscape painter.

### 105 *The shepherds.*

H. 1,50. — W. 1,90. — C. — Heads 0,15.

In the center of the composition, a shepherd and two shepherdesses, are seated on a mound, while their flocks are grazing on the banks of a river. On the right, on the other shore, a large edifice with a tower, built at the



foot of a mountain ; and in the distance, a wild valley is seen.

Napoleon Museum.

**CLERC** (SÉBASTIEN LE), *born in Paris in 1677, died at the Gobelins, the 29th of June 1763.*

He was the eldest son of the celebrated engraver Sébastien le Clerc, and pupil of Bon Boulogne.

### 106 *Death of Saphira, wife of Ananias.*

H. 0,92. — W. 0,74. — C. — Heads 0,44.

Saphira falls dead at the feet of saint Peter ; who, standing, on the right, on the steps of a temple, appears to be invoking the Saviour. — Signed on the right : LE CLERC.

Napoleon Museum.

**CLOUET** or **CLOET** (FRANÇOIS), *called JEHANNET, born in Tours, about 1500, died about 1572.*

Pupil of his father Jean Clouet.

### 107 *Portrait of Charles IX King of France, born in 1550, deceased in 1574.*

H. 0,32. — W. 0,18. — W. — Heads 0,26.

The King is represented standing, seen three quarters, turned to the left, wearing a toque adorned with precious stones, and small white feathers. His doublet is black, high in the neck, buttoned up to the ruff, and embroidered with golden knots ; his sleeves and hose are slashed, and his shoes are white. The right hand, in which he holds his gloves, is leaning on the back of a red velvet arm-chair, enriched with pearls and silver braid ; his left is resting on the hilt of his sword. In the back ground, two green silk curtains ; the left one is raised up.

Old collection.

108 *Portrait of Elisabeth of Austria, Queen of France, wife of Charles IX, born 1554, deceased in 1592.*

H. 0,36. — W. 0,27. — W. — Bust half S.

She is seen three quarters, turned to the left; her hair is rolled up, adorned with pearls and precious stones, set in enamelled gold; she wears a high starched ruff, a necklace enriched with pearls and precious stones; a chemisette ornamented with pearls, and a small button of enamelled gold at each corner; her dress is square on the breast, of gold and silver cloth, with a trimming of precious stones, to which are hanging, rubies, emeralds and pearls; the sleeves are slashed, with pearls between each puff. Her two hands are resting on each other; the left has a ring on the small finger; and the right, one on the first finger.

Old collection.

**CLOUET** (*Attributed to*).

109 *Portrait of Francis I, King of France, born in 1491, deceased in 1547.*

H. 0,96. — W. 0,74. — W. — Bust Nat. S.

He is represented three quarters, turned to the right; wears a small moustache, a short and curly beard, and his hair rather long, covering his ears. His toque is black, ornamented with pearls, precious stones, gold tags and a curled white feather. His neck is bare. His doublet of a square shape, shows the extremity of his shirt, which is gathered, and edged with a black braid; as well as the upper garment, it is of white satin, with black velvet bands, embroidered with ornaments, and knots of gold; the sleeves are wide, and slashed; he wears a collar of enamelled gold with pearls, to which is hanging the medal of the order of Saint Michael. The King rests his right hand on the hilt of his sword; he holds his gloves with the left, placed on a stand covered with green

velvet. Ground of red damask, probably painted on a gilt or silvered preparation.

Old collection.

**CLOUET** (*School of the*).

**110** *Portrait of Francis I, King of France, born in 1491, deceased in 1547.*

H. 0,83. — W. 0,58. — C. — Bust Nat. S.

He is seen three quarters, turned to the left, and wears a short beard and moustaches. His black velvet toque is adorned with pearls, gold and silk braid, a curled white feather, and a medallion of an oblong form, representing the bust of a woman, or a Virgin, with a chased and enamelled frame. His neck is bare; his doublet of a square shape on the breast, shows the edge of a gathered, and plaited shirt. The doublet is red, with perpendicular stripes of braid, mixed with gold and silver; it is covered with circles formed of the same braid, and united by tags; large pearls are between the circles. The upper garment is black, trimmed with fur, embroidered with gold knots, and covered with pearls. The left hand is resting on the hilt of his sword, the first finger placed on the pommel; a ring on the little finger. The right hand is open, and the palm is seen.

Collection of Charles X.

**111** *Full length portrait of Henri II, King of France, born in 1518, deceased in 1559.*

H. 0,35. — W. 0,20. — W. — Heads 0,30.

He is represented standing, seen three quarters, turned to the left. His moustaches and beard are growing grey, and he wears a pearl, in his left ear. His toque is black, ornamented with pearls, and a small white feather, falling on the right. He wears a falling collar, embroidered with gold; his doublet, mantle and bag, hanging to his belt, are black, striped with gold; his hose and shoes are slashed with white. The left hand is resting on the hip, over the pommel of the sword; he holds his gloves

with the right. In the back ground, on each side, a green velvet curtain; the one on the right, is raised up.

Collection of Louis XIV.

**412** *Portrait of Henri II, King of France, born in 1518, deceased in 1559.*

H. 0,38. — W. 0,29. — W. — Bust half S.

He is seen three quarters, turned to the left; his moustaches and beard are short. His toque is black, ornamented with pearls, and a white feather, falling on the right side; he has a falling collar, embroidered with black, and gold knots; his garments are black, striped with gold; the medallion of the order of saint Michael, hangs from his collar. — In the lower part of the painting is written : HENRY. II. ROY. DE. FRANCE.

Old collection.

**413** *Portrait of Francis de Lorraine, Duke de Guise, born in 1519, killed at the siege of Orleans in 1563.*

H. 0,23. — W. 0,16. — W. — Fig. full length, 0,19.

He is standing, turned to the left, his gloves in his right hand, which is resting on the pedestal of a column; and he holds his sword in the left. He wears on his head, seen three quarters, and turned to the left, a black toque, ornamented with a white feather. His garments are white, with the exception of a small black mantle, edged with gold. In the back ground, a large green curtain.

Old collection.

**414** *Portrait of François de Lorraine, Duke de Guise, born in 1519, killed at the siege of Orleans, in 1563.*

H. 0,32. — W. 0,24. — W. — Bust half S.

His head is seen three quarters, turned to the left; he has moustaches, a forked beard, and a pearl in his left ear.

His toque is black, adorned with gold braid, and a white feather, falling on the right; he wears a small plaited collar, and black velvet garments. Round the neck, a brown ribbon is tied, to which hangs the medallion of the order of Saint Michael.

Old collection.

**115** *Portrait of Francis I, King of France, born in 1491, deceased in 1547.*

H. 0,15. — W. 0,15. — W. — Bust.

His head is seen three quarters, turned to the right; he has small moustaches, and a forked beard. His toque is black and flat, with a white feather, falling on the right ear; his shirt collar is small, and edged with black; he wears a black garment, covered with small gold beads, trimmed, as well as the slashes, with a braid of the same metal; round his neck is a gold chain, to which hangs a medallion, probably that of the order of Saint Michael. The ground is of a light bluish green. — On the lower part of the painting is written : FRANÇOIS I ROY DE FR.

Old collection.

**116** *Portrait of Charles de Cossé, first of the name, Count de Brissac, Marshal of France, born in 1505, died in 1563.*

H. 0,17. — W. 0,13. — W. — Bust.

He is seen three quarters, turned to the left; he wears moustaches, and a long beard. His toque is black, with gold ornaments, and a white feather, falling on the left; he wears a back doublet, edged with grey braid; the sleeves are of a dark greenish grey, with small stripes of a lighter shade. The ground is of a light bluish green. — In the upper part of the painting is written : M. DE BRISSAC, ESTANT DVC.

Old collection.

**117** *Portrait of Jacques Bertaut, comptroller of the King's Household, lived about 1560.*

H. 0,20. — W. 0,15. — W. — Bust.

He is seen three quarters, turned to the right; he has



moustaches and a short beard. His toque and garment are black. He holds his gloves in his right hand. — On the painting is written the following inscription, which seems to be modern, and to have been added : **IAQ. BERTAVT. CONTEVR DE. LA. MN. DV. ROY.**

Old collection.

- 118** *Portrait of Louis de Saint-Gelais, called de Lezignem, Baronde la Mothe-Saint-Heraye, Lord of Lanssac, etc., Knight of Honour to the Queen Catherine de Médicis, Superintendant of her house; afterwards Captain of the 2d company of the Gentlemen of the King's household, in 1568, under Charles IX, born in 1513, deceased in 1589.*

H. 0,32. — W. 0,23. — W. — Bust half S.

He is seen three quarters, turned to the right, with beard and moustaches, and a black toque on his head. He wears a black velvet garment, with stripes of the same colour; a small ruff, and the collar of saint Michael, adorned with pearls and precious stones. — In the upper part of the painting, is written : **ÆT. 48; 1564?** and on the lower part : **LOVIS DE S. GELAIS. S. DE LANSAC.**

Old collection.

- 119** *Portrait of Diane de France, Duchess d'Angoulême, born in 1538, died in 1619, natural and legitimated child of Henri II, King of France, and of Philippe Duc, a Piedmontese lady.*

H. 0,32. — W. 0,23. — W. — Bust half S.

She is seen three quarters, turned to the right. She wears a black head dress, falling on her shoulders, lined with white, and edged with black velvet; a white embroidered chemisette, ending in a ruff; a black velvet dress, cut square on the breast; and a chain, with black

rings. — On the right is written, in the upper part of the painting : EN OCT. 1568; and lower down : DIANE DE FRANCE DUCHE<sup>SS</sup>E D'ANGOULÊME.

Old collection.

**120** *Portrait of Michel de l'Hôpital, Chancellor of France, born in 1505, deceased in 1573.*

H. 0,32. — W. 0,23. — W. — Bust half S.

His head is bald on the top, seen three quarters, and turned to the left; his long beard and moustaches are white. He wears a small turned down collar; a black velvet garment, with damask facings, of the same colour. On this painting is written : MICHEL DE L'HOSPITAL CHANC. DE FR.

Old collection.

**121** *Portrait of Jean Babou, Lord de la Bourdaisière, etc., Marshal-General of Artillery, in 1567; deceased in 1569.*

H. 0,31. — W. 0,23. — W. — Bust half S.

He is seen three quarters, turned to the right, and wears a beard and moustaches. His garment is black, embroidered with gold. — On the lower part of the picture is written : JEAN. BABOV. SVR DE. LV. BOVRDAISIÈRE.

Old collection.

**122** *Portrait of Nicolas de Neuville, fourth of the name, Lord of Villeroy, Secretary of State, under the Kings Charles IX, Henri III, Henri IV and Louis XIII, born in 1543, deceased in 1617.*

H. 0,32. — W. 0,23. — W. — Bust half S.

He is seen three quarters, turned to the right, with moustaches and a short beard. He wears a small ruff,

a black toque, and a black velvet garment, striped with satin bands of the same colour. — In the upper part of the painting is written : M. DE VILLEROY; and on the lower part : NIC. DE. NEVILLE. S. DE VILLEROY. SEC. DES.

Old collection.

### 123 *Portrait of a man.*

H. 0,30. — W. 0,24. — W. — Bust half S.

He is seen three quarters, turned to the left, a black toque on his head, adorned with a small white feather, falling on the left side. He wears a doublet, high in the neck, and a turned down collar.

Old collection.

### 124 *Portrait of Catherine de Médicis, Queen of France, wife of Henri II, born in 1519, deceased in 1589.*

H. 0,30. — W. 0,25. — W. — Bust half S.

She is represented three quarters, turned to the left. She wears a black hat, a dress of the same colour, and a large falling collar.

Old collection.

### 125 *Portrait of Claude de Beaune, Lady of Chateaubrun, Duchess of Rouennais, deceased in 1571.*

H. 0,31. — W. 0,23. — W. — Bust half S.

She is represented three quarters, turned to the left. She wears a black head dress, falling on her shoulders, lined with white, and edged with black velvet; a chemisette adorned with pearls, open in front, and ending in a small ruff; a black dress trimmed with fur, and white sleeves. — The upper part of the painting, on the right, bears the date of 1563.

Collection of Charles X.

**126** *Portrait of Silvie Pic de la Mirandole, married in 1552, to Francis III, Count de la Rochefoucault, born in 1530, deceased in 1556.*

H. 0,30. — W. 0,23. — W. — Bust half S.

She is represented three quarters, turned to the left; her hair is fair and rizzled. She wears a black toque, adorned with gold pearls, and a white feather; a small plaited collar; a black velvet dress, ornamented with feathers and gold tassels, and a chased necklace, enriched with precious stones. — In the upper part of the painting is written : M. DE LA ROCHEFOUCAULT.

Old collection.

**COCHEREAU** (MATHIEU), *born in Montigny, near Châteaudun, in 1793; died off Bizerte, on the coast of Africa, the 10th of August 1817.*

Pupil of David.

**127** *Interior of the Studio of David.*

H. 0,90. — W. 1,00. — C. — Heads 0,30.

The pupils are engaged in drawing and painting, after a model named Polonais, celebrated in the studios. Among the portraits are seen those of Messieurs Schnetz, Dubois, Pagnest, etc.

Collection of Louis XVIII.

**COLOMBEL** (NICOLAS), *born in Sotteville, near Rouen, in 1646, died in Paris, the 27th of May 1717.*

He was erroneously said to be a pupil of le Sueur; the name of his master is unknown.

**128** *Saint Hyacinthus saving the statue of the Virgin from the enemies of the Christian Faith.*

H. 2,39. — W. 1,74. — C. — Nat. S.

This monk, of the order of preaching friars, was flying, in pontifical costume, from the Tartars, who

were besieging Kiovia; and was carrying with him, according to the legend, the Holy Sacrament, and statue of the Virgin; which, by a miracle, had become perfectly light in his hands. Finding neither bridge nor boat to cross the Borysthenes, he spread his cope on the waters; and having exhorted his companions to place themselves on it without fear, they crossed the river; he, walking over the waters; and the other monks on his cope.

Napoleon Museum.

## 129 *Mars and Rhea Sylvia.*

H. 1,46. — W. 1,76. — C. — Heads 0,75.

On the left, in a landscape, and near a fountain, Rhea Sylvia is sleeping; a Cupid is raising the veil which covers her, and is showing her to Mars, In front, on the right, the Tiber, lying on the shore; and the wolf, destined to suckle the two sons of the god. In the back ground, on the left, a temple and buildings.

Napoleon Museum.

**CORNEILLE** (MICHEL), *called THE ELDER, painter and engraver, born in Paris in 1642, died at the Gobelins, the 16th of August 1708.*

Pupil of his father Michel Corneille.

## 130 *The sojourn in Egypt.*

H. 0,45. — W. 0,62. — Cop. — Heads 0,22.

On the right, in a landscape, the Virgin, seated at the foot of a tree, holds by the hand the Infant Jesus, standing; who is leaning on the knees of his mother, and pointing out the Heavens to her. Near him, the young Saint John is in adoration; at his feet, a sheep, and on the left, Saint Joseph, leaning on the ass. In the air, a ray of light, cherubs and angels; two of them are bringing a basket of fruit. Farther off, on the right, a shepherd, watching his flock, is playing on the bagpipes.

Old collection.



**CORNEILLE** (JEAN-BAPTISTE), *called THE YOUNGER, painter and engraver, born in Paris, in 1646; died in the same city, the 12th of April 1695.*

He was a brother of Michel Corneille, and like him, a pupil of his father, Michel Corneille.

### 131 *Hercules punishing Busiris.*

H. 1,45. — W. 1,80. — C. — Heads 0,80.

This King, violating the laws of hospitality, used to immolate to Jupiter, the strangers who arrived in his states. Hercules came to Egypt, and killed him. The god, holding his club in his left hand, is dragging Busiris before the altar of Jupiter, after having slain his son Amphidomus. In front of the painting, an axe is lying on the ground.

Napoleon Museum.

**COURTOIS** (JACQUES), *called LE BOURGUIGNON, painter and engraver, born in Saint-Hippolyte (Franche-Comté), in 1621, died at Rome, the 14th of November 1676.*

Pupil of his father, Jean Courtois, and of a painter from Lorraine, named Jerome; he also followed the counsels of Guido.

### 132 *Charge of cavalry near a bridge.*

H. 0,34. — W. 0,97. — C. — Heads 0,12.

On the right, a body of cavalry, standards in front, commanded by a General wearing a red mantle, and riding a white horse, is advancing towards a river; farther off, horsemen are engaged with the enemy. At some distance, a bridge, covered with cavaliers fighting, and in the back ground, woody hills.

Old collection.

133 *Troops marching.*

H. 0,34. — W. 0,97. — C. — Heads 0,12.

A body of cavalry, preceded by a trumpeter, and a kettle drummer, is moving on; it is commanded by two officers, both wearing a red scarf; one is pointing to the battle ground; the other turns back to give orders. On the left, a chariot, loaded with baggage, is placed in the rear. In the distance are seen, the towers of a castle, and cavalry fighting.

Old collection.

134 *Charge of cavalry.*

H. 0,56. — W. 0,80. — C. — Heads 0,12.

In front, a man wearing a cuirass, thrown down with his horse; near him, a horseman falling backwards, struck by a shot fired close to his breast. Farther off, in the plain, a battle; and on the right, a fortified castle on a high mountain.

Old collection.

135 *Charge of cavalry.*

H. 0,60. — W. 0,90. — C. — Heads 0,16.

In the fore ground the combatants are seen; a horseman overthrown, and lying under his horse; and farther off, on the left, a cavalier, blowing the trumpet. In the back ground, a vast plain, where a battle is also taking place, is bounded by mountains; on the right, a tower.

Old collection.

136 *Cuirassiers fighting with a body of Turkish cavalry.*

H. 0,57. — W. 0,87. — C. — Heads 0,16.

In the fore ground, a soldier wearing a cuirass, is thrown down with his horse, and a cavalier dressed in red, is about piercing him with his lance. Farther off, a cuirassier, his back turned, is firing his pistol at

another horseman. In the back ground, on the right, a vast plain, where a fight is taking place; in the horizon, high mountains are seen.

Old collection.

**COUSIN** (JEAN), *painter, sculptor, architect, mathematician and writer, born in Soucy, near Sens, about 1500, died about 1589.*

There is no biographical information about this celebrated artist.

### 437 *The Last Judgment.*

H. 1,46. — W. 1,40. — C. — Heads 0,20.

In the fore ground, on the left, the dead coming out of the earth, and angels holding sickles. In the center, the resuscitated are rushing into a cavern; among those figures is seen, a man naked, with a royal crown on his head. On the right, demons, dragging away the sinners. Farther off, on the left, a circular temple, towards which, the elect, chosen by the angels, direct their steps; in the center, groups of the resuscitated, running in different directions. On the right, a tower, near a ditch full of water; and a bridge leading to an edifice in ruins, terminated by a gibbet. In the back ground, a city destroyed. In the air, Christ in his glory, his feet resting on the globe of the world, and holding a sickle; round him, the Evangelists, angels, elect, etc.

Napoleon Museum.

**COYPEL** (NOEL), *painter and engraver, born in Paris, the 25th of December 1628, died in the same city, the 24th of December 1707.*

His master was Poncet, pupil of Vouet and of Quillevier.

### 438 *Solon defending the justice of his laws, against the objections of the Athenians.*

H. 0,49. — W. 0,88. — C. — Heads 0,27.

Under the vestibule of a palace, Solon, turned to the right, seated before a table, is explaining the meaning

of his laws, to several groups of Athenians, surrounding and interrogating him.

Collection of Louis XIV.

**139** *Ptolemy Philadelphus liberates the Jews, in acknowledgement of the translation of the Holy Scriptures, by the Septuagint.*

H. 0,49. — W. 0,88. — C. Heads 0,28.

In the fore ground, on both sides, men, women and children kneeling, are giving thanks to the sovereign, who has just set them free. Farther off, the King, seated on an elevated throne, surrounded by several persons of his suite. Behind the columns, in the back ground, a temple, an obelisk and other monuments.

Collection of Louis XIV.

**140** *Trajan giving audience.*

H. 0,49. — W. 0,88. — C. — Heads 0,25.

Under a portico, ornamented with columns of the Ionic order, Trajan, followed by his counsellors, is receiving a petition, handed to him by a woman. On the left, in the fore ground, two men kneeling; one of them is prostrate before the Emperor.

Collection of Louis XIV.

**141** *Foresight of Alexander Severus, who caused corn to be distributed to the people of Rome, in a time of scarcity.*

H. 0,49. — W. 0,88. — C. — Heads 0,25.

In the fore ground, an attendant is emptying a measure of corn, into a bag, held open before him, by a man; while a woman, carrying a vase on her head, appears to be waiting for her turn. On the right, an old man, is watching the distribution; behind him, a woman,

holding a child by the hand, is carrying off a filled bag, on her shoulder. Towards the left, two women and a child, lying on bags; farther off, the Emperor, seated under the peristyle of his palace, giving orders.

Collection of Louis XIV.

**142\*** *The reprobation of Cain after the death of Abel.*

Round shape. — Diameter 0,97. — Heads 0,60.

God the Father, borne on clouds, accompanied by two cherubs, is reproaching Cain with the murder he has committed; and is showing to him, Abel thrown down, his face turned towards the ground, at the foot of the altar. Cain, kneeling, his arms raised, turns away his eyes from the sight, and appears to be moved already by remorse.

Old collection.

**COYPEL** (ANTOINE), *painter and engraver, born in Paris the 11th of April 1661, died in the same city, the 7th of January 1722.*

He was son and pupil of Noël Coypel.

**143** *Athalia driven from the temple.*

H. 1,57. — W. 2,13. — C. — Heads 0,65.

Joas has just been placed on the throne of Judas, and acknowledged King by the people, and the army; on the left, Athalia, who had hastened to witness the coronation, is dragged away by the soldiers, and driven out of the temple.

Collection of Louis XIV.

**144\*** *Athalia driven out of the temple.*

H. 3,45. — W. 7,00. — C. — Nat. S.

Collection of Louis XIV.



**145** *Susannah accused by the Elders.*

H. 3,57. — W. 5,82. — C. — Nat. S.

In the center the composition, Susannah, surrounded by men and women, raises her eyes to Heaven, and appears to be protesting her innocence. One of the two old men, rests his hand on her head. In the foreground, on the left, a woman in tears, seated on the ground, and holding her child on her knees.

Collection of Louis XIV.

**146** *Esther in presence of Assuerus.*

H. 1,05. — W. 1,37. — C. — Heads 0,42.

Assuerus coming down from his throne, holds by the arm the Queen, fainting, and supported by three of her attendants. In the fore ground, on the right, an old man, with a paper in his hand.

Collection of Louis XIV.

**147** *Rebecca and Eliezer.*

H. 1,25. — W. 1,06. — C. — Heads 0,54.

Rebecca, leaning on the edge of a well, is receiving the ear-rings and bracelets presented to her by Eliezer. In the fore ground, on the left, one of her companions, is stooping to take up a vase. Farther off, on the right, behind Eliezer, a servant, watering his camels in the fountain.

Collection of Louis XIV.

**DAVID** (JACQUES-LOUIS), *born in Paris, the 31st of August 1748, died in Brussels, the 29th December 1825.*

Pupil of Vien.

**148** *Leonidas at Thermopyles.*

H. 3,92. — W. 5,33. — C. — Nat. S.

In the center of the composition, Leonidas, holding his arms, is seated on a rock, near the altar of Hercules,

on which perfumes are burning; by his side, on the right, Agis, brother of the wife of Leonidas, lays down the wreath of flowers he wore during the sacrifice, and puts on his helmet; while two young Spartans are taking down their arms, hanging on the branches of a tree; farther off, a young man is embracing his father. On the other side, a soldier is tying his buskin; and the blind Euritus led by a helot, is brandishing a lance. A troop of Spartans are advancing at the sound of the trumpet, preceded by their chief, and the soothsayer Megitias; before them, four young men are embracing each other, and holding up wreaths. A warrior, standing on a rock, is engraving with his sword, these words :

Ὁ ξέν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε κείμεθα,  
τοῖς κείνων ῥήμασι πειθόμενοι.

“ Stranger, go and tell the Lacedemonians, that we have died here, obeying their orders. »

Slaves, going back to Sparta, with a mule loaded with baggage, are climbing a steep path; a sentry, placed on the steps of a temple, signals the approach of the army of Xerxes. — Signed : L. DAVID, 1814.

Collection of Louis XVIII.

#### 149 *The Sabine women.*

H. 3,86. — W. 5,20. — C. — Nat. S.

In the right, Romulus is about throwing his javelin at Tatius; who, bending, waits for the blow to parry it. Hersilia, wife of Romulus, is rushing, her hair in disorder, between the two champions. Farther off, a mother is presenting her child to the darts of the soldiers. In front, a Sabine woman kneeling, lays her three children at the feet of the combatants. In the distance are seen the ramparts of the Capitol, occupied by the Sabines. — Signed : DAVID F<sup>bat</sup>ANNO 1799.

Collection of Louis XVIII.

#### 150 *The oath of the Horatii.*

H. 3,30. — W. 4,27. — C. — Nat. S.

On the right, the three brothers, their arms extended towards their father, are receiving their weapons from

his hands. Camilla, their sister, affianced to one of the Curiatii, is leaning with grief on Sabina, wife of the eldest of the Horatii; the mother of the latter is embracing her two grand children. — This painting is signed : *L. David faciebat, Romæ, anno MDCCLXXXIV.*

Collection of Louis XVI.

151 *The lictors bringing to Brutus, the bodies of his sons.*

H. 3,25. — W. 4,23. — C. — Nat. S.

Brutus, having returned home, after the execution of his sons, is seated on the left, at the foot of the statue of Rome, which covers him with its shade. He holds in his hands a letter, written by his sons to Tarquin. On the right, his wife and his daughters are giving vent to their grief, at the sight of the lictors, bringing back the bodies of the sons of Brutus. — Signed : *L. David f<sup>bat</sup> Parisiis, anno 1789.*

Collection of Louis XVI.

152 *Belisarius asking alms.*

H. 1,01. — W. 1,15. — C. — Heads 0,50.

The blind Roman General, reduced to receiving alms, seated on the right, at the entrance of a temple, is recognised by a soldier, who had served under him, at the moment when a woman is about dropping a farthing into the helmet, held by the young companion of Belisarius. On the right, near him, on a stone, against which his stick is leaning, is written : DATE OBOLUM BELISARIO. — Signed : *L. David faciebat anno MDCCLXXXIV, Lutetiae.*

Collection of Louis XVI.

153 *Combat of Minerva and Mars.*

H. 1,14. — W. 1,40. — C. — Heads 0,60.

In the fore ground, Mars, in armor, throw down on the ground, and wounded by the javelin of Diomedes,

which Minerva has directed. The goddess stands before him, a helmet on her head, with menacing looks. Near her, Venus in grief, borne on clouds. Farther off, a car, and in the back ground, the two armies fighting.

Napoleon Museum.

### 154 *The loves of Paris and Helen.*

H. 1,47. — W. 1,80. — C. — Heads 0,80.

In the middle of a hall in his palace, Paris seated, a lyre in his hand, turns back towards Helen, who is leaning on him. Behind those two figures, a couch, draperies, and in the back ground, the celebrated tribune of Jean Goujon, which is supposed to have been imitated from the antique. — Signed in the lower part, on the left: *L. David fabiebat Parisiis anno MDCCLXXXVIII.*

Collection of Charles X.

### 155 *Academical figure.*

H. 1,21. — W. 1,71. — C. — Nat. S.

In the midst of rocks, the dead body of a man, stretched on the ground, the left arm bent under the head.

Collection of Louis-Philippe.

### 156\* *Portrait of David when young.*

H. 0,81. — W. 0,64. — C. — Half length Nat. S.

He has painted himself seated in an arm-chair, full face, with a white neck cloth, and a grey frockcoat, with a large collar, and red facings. He holds his pallet in his right hand, and a brush in the left; as he saw himself in the mirror before him.

Given to the Museum in 1852 by Eugène Isabey.

### 157 *Portrait of M. Pécoul, architect of Louis XV, father in law of David.*

H. 0,95. — W. 0,73. — C. — Half length Nat. S.

He is represented three quarters, turned to the right, his head bare, his hair powdered; dressed in a brown

coat, seated in an arm-chair, his left arm resting on a table covered with a cloth, and holding a snuff box in his hand.

Collection of Louis-Philippe.

**158 *Portrait of M<sup>me</sup> Pécoul, wife of the preceding.***

H. 0,92. — W. 0,72. — C. — Half length Nat. S.

She is represented three quarters, turned to the left, her hair powdered, a cap on her head, seated, the right arm leaning on a small work table. She wears a purple dress, a black mantelet, and a collar with a brown silk bow.

Collection of Louis-Philippe.

**159 *Portrait of Pope Pius VII, deceased in 1823.***

H. 0,86. — W. 0,72. — C. — Bust. Nat. S.

He is represented three quarters, turned to the left, seated in an arm-chair, holding in his hand a letter, on which is written : *Pio VII, Bonarum artium patroni.* — Signed : LUD DAVID PARISIIS 1805.

Napoleon Museum.

**160\* *Portrait of M<sup>me</sup> Récamier.***

H. 1,70. — W. 2,40. — Full length Nat. S.

She is seen three quarters, turned to the right, her hair dressed without ornament, dressed in white, and lying on a couch of antique form. In front, on the left, a large bronze candelabra placed on the ground. — Sketch.

Collection of Charles X.

**DE BAR.** — See BAR (DE).

**DE LA BERGE.** — See BERGE (DE LA).



**DE LA FOSSE.** — *See* FOSSE (DE LA).

**DE LA HYRE.** — *See* HIRE (DE LA).

**DE MACHY.** — *See* MACHY (DE).

**DE MARNE.** — *See* MARNE (DE).

**DESCAMPS** (JEAN-BAPTISTE), *painter and writer, born in Dunkirk in 1711, died at Rouen the 14th of August 1791.*

He is said to have been a pupil of Louis Goypel, and of Largillière.

**161** *A woman in her kitchen, with two of her children.*

H. 0,56. — W. 0,46. — C. — Heads 0,50.

A woman, in Normand costume, is seated in a kitchen, near a large chimney. On her right, a little boy, crying, is carrying an empty cage under his arm. On the other side, a little girl is holding a bird in her hand.

Napoleon Museum.

**DESPORTES** (FRANÇOIS), *born the 24th February in the village of Champigneul (Champaign), died in Paris the 15th of April 1743.*

Pupil of Nicasius, Flemish painter.

**162** *Portrait of Alexandre-François Desportes, member of the Royal Academy of Painting.*

H. 1,97. — W. 1,63. — C. — Full length Nat. S.

He has painted himself bare headed, seen three quarters, turned to the right, with a shooting suit and gaiters. He is seated at the foot of a tree, and holds his gun in

the right hand; with the left, he is patting his dog, which is looking at him. On the ground, to the right, a hare, three partridges, a duck and a game bag; on the left, a greyhound. In the back ground, the country is seen.

Napoleon Museum.

### 163 *Portrait of a sportsman.*

H. 1,48. — W. 1,14. — C. — Nearly full length  
Nat. S.

He is seen bareheaded, full face, dressed in a purple coat, with large grey gaiters. Seated on a mound, he holds his gun on his knees. On the left, the head of his dog is seen; and on the right, on the ground, a hare and a duck.

Collection of Louis-Philippe.

### 164\* *Hunting the wolf.*

H. 2,65. — W. 3,43. — C. — Nat. S.

Seven dogs are close on the wolf; one of them, hanging on his back, holds him by the ear, another is biting his leg. In the back ground, Louis XIV, accompanied by other huntsmen, comes out of a wood, pursuing the animal with other dogs. On the left, a river, woody hills, and a high mountain in the horizon. — Signed : *Desportes 1702.*

Old collection.

### 165 *The wild boar hunt.*

H. 3,35. — W. 3,50. — C. — Nat. S.

The boar, seen in profile, rushes towards the left; a dog is biting his back; eight dogs, of whom one is protected by a thick covering, are pursuing him; two other dogs, in front, are thrown down and wounded.

Old collection.

166 *The deer hunt.*

H. 2,70. — W. 3,55. — Nat. S.

The deer, seen in profile, turned to the right, comes out of the wood, to reach the plain. A dog has sprung on his back, and is biting him; at his feet, a dog, wounded in the breast; behind him, four others are coming out of the wood, in pursuit of him. — Signed, on a stone on the left : *Desportes 1719.*

Old collection.

167\* *The fox hunt.*

H. 2,65. — W. 2,00. — C. — Heads 0,60.

In the interior of a forest, in the fore ground, five terrier dogs are pursuing three foxes; in front, one of them is caught in a net, another rushes into its hole; a third one is partly concealed in bushes. On the right, a man is digging the ground with a pick-axe. In the back ground, on the same side, a fox, caught in a trap, pursued by a terrier dog, of which the head only is seen.

Old collection.

168 *Diane and Blonde, sluts of the pack of the King Louis XIV.*

H. 1,62. — W. 2,00. — C. — Nat. S.

Two sluts, one black and white, the other brown and white, are pointing two pheasants, concealed on the left by plants; while a third is flying away. Landscape. On a hill, a church is seen. — Signed : *Desportes 1702.*

Collection of Louis XIV.

169 *Bonne, Nonne and Ponne, sluts of the pack of Louis XIV.*

H. 1,62. — W. 2,00. — C. — Nat. S.

Three black and white sluts are pointing three red

partridges, concealed on the right by plants. Landscape, crossed by a river; in the horizon, woody hills are seen.

Collection of Louis XIV.

**170** *Folle and Mite, sluts belonging to Louis XIV.*

H. 1,63. — W. 2,60. — C. — Nat. S.

On the right, two white sluts are pointing two pheasants, concealed by high plants. In the back ground, a river, and a small chapel at the foot of a hill. On the right, five partridges flying away.

Collection of Louis XIV.

**171** *Tane, slut of Louis XIV, pointing two partridges.*

H. 1,62. — W. 1,32. — C. — Nat. S.

A white slut, seen in profile, points two partridges, concealed on the right by plants. In the back ground, a river; in the distance, woody hills are seen.

Collection of Louis XIV.

**172** *Zette, slut of the pack of Louis XIV.*

H. 1,69. — W. 1,76. — C. — Nat. S.

She is standing, turned to the left, and her head, seen in profile, bending towards the right. In the corner, on the same side, two partridges, among the heath. In the back ground, on the left, a cluster of trees, and a pool. In the center, a high mountain, isolated, of which the base is surrounded by trees. Signed : *Desportes 1714*.

Collection of Louis XIV.

**173** *A slut and two partridges.*

H. 1,15. — W. 1,30. — C. — Nat. S.

On the left, a white slut spotted with black, turns her head towards the right. Behind her, a little farther

on the right, two red partridges, near plants of torchweed. In the back ground, water, trees, and in the horizon, a mountain. Signed : *Desportes* 1720.

Collection of Louis XV.

**174** *Pompée and Florissant, dogs of the pack of Louis XV.*

H. 1,71. — W. 1,41. — C. — Nat. S.

Pompée, on the left, is lying down : Florissant is standing, and seen in profile. On the right, an oak, on which a pheasant and two other birds are perched. In the back ground, hills and a river. Signed *Desportes* 1739.

Collection of Louis XV.

**175\*** *Dogs, rabbits, Guinea pigs and fruit.*

H. 1,76. — W. 1,68. — C. — Nat. S.

In a park, in the back of which a pavilion is built, three small spaniels are rushing towards the right, on rabbits and Guinea pigs; on the same side, baskets of grapes, peaches, plums, and a melon, placed on the ground at the foot of a tree.

Collection of Louis XIV.

**176** *Poultry, game and vegetables, put away in a kitchen.*

H. 0,98. — W. 1,31. — C. — Nat. S.

In the center, a duck and a hare, hanging on a ring, are resting on a basket, with a woodcock and a partridge. On the right, a basket, pomegranates, apples and pears. Behind, a plucked chicken, on a kitchen table. In the fore ground, on the ground, a cabbage, thistles, onions and beets. — Signed in the upper part of the canvass, on the kitchen table : *Desportes* 1707.

Collection of Louis XIV.



**177** *Game watched by dogs.*

H. 1,20. — W. 1,60. — Nat. S.

On a tree, a hare is hanging by the leg. On the ground, a gun, a powder flask and four partridges. On the left, a white dog, standing; on the right, a brown dog, lying down, licking the wound of the hare. — Signed : *Desportes* 1709.

Collection of Louis XIV.

**178** *Game watched by dogs.*

H. 1,20. — W. 1,65. — C — Nat. S.

A hare, a duck, partridges, woodcocks, etc., are lying at the foot of a tree, and watched by two dogs. On the left, a greyhound, standing; on the right, a spaniel, lying down. — Signed : *Desportes* 1709.

Collection of Louis XIV.

**179** *Game watched by a spaniel.*

H. 1,18. — W. 1,45. — C. — Nat. S.

On the left, two ducks on a mound; on the ground, a woodcock; in the center, a bustard, a heron and four small birds of different kinds, are watched by a grey spaniel. Landscape.

Old collection.

**180** *Game, flowers and fruit.*

H. 1,65. — W. 1,35. — C. — Nat. S.

A dead hare is hanging on a gun, placed on the trunk of a tree, surrounded by a vine. On the right, a black and white dog, is licking the blood, dropping from its mouth; on the left, another brown and white dog, about rushing on him. On the same side, on the ground, several pieces of game, a pheasant, a duck, two red par-

tridges, a woodcock, artichokes, thistles, and curled colewort. On the right, in a wicker basket, peaches, nectarines and plums. — Signed : *Desportes*, 1712.

Collection of Louis XIV.

### 181 *Game, flowers and fruit.*

H. 1,65. — W. 1,35 — C. — Nat. S.

A dead hare is hanging on a gun, near a fountain, on which peaches and plums are placed; and higher up, a basket of flowers. On the right, on a stone bench, a rose bush, a Chinese vase, filled with apricots, and two partridges. On the ground, three other partridges, two quails, a melon and a game bag. On the left, a black and white dog, lying near the fountain. — Signed : *Desportes*, 1712.

Collection of Louis XIV.

### 182 *Flowers, fruit and grapes, on a stone bench in a landscape.*

H. 1,27. — W. 1,00. — C. — Nat. S.

Black and white grapes, peaches, pears, slices of melon and plums, are placed on a stone bench, at the foot of a tree. On the ground, figs, apples and flowers.

Old collection.

### 183 *A goose, a cock, hens and a peacock, in a landscape.*

H. 1,06. — W. 1,44. — C. — Nat. S.

On the left, a cock pickering; in the center, a goose lying down; behind, two hens, and a peacock, on the branch of a tree; farther off, a hen, of which only the head and neck are seen. Landscape.

Old collection.

**DESPORTES** (CLAUDE-FRANÇOIS), *born in Paris, in 1695; died in the same city, the 31st of May 1774.*

Son and pupil of François Desportes.

### 184 *Game, fruit and animals.*

H. 1,30. — W. 1,00. — C. — Nat. S.

A dead hare, hanging by the legs, has the upper part of its body resting on a marble table, adorned with a bas-relief. On the right, near the hare, a cat, attempting to seize it; a basket of large purple plums, on which a parrot is perched. On the left, two partridges; peaches, in a silver dish, and other fruits on the table.

Old collection.

**DE TROY.** — *See* TROY (DE).

**DOYEN** (GABRIEL-FRANÇOIS), *born in Paris, in 1726; died at Saint-Petersburg, the 5th of June 1806.*

Pupil of Carle van Loo.

### 185 *Triumph of Amphitrite.*

H. 2,90. — W. 2,41. — C. — Small S.

The goddess, turned to the left, is seated in a car; behind her, Neptune, is standing, holding his trident, to which a Cupid is tying a wreath of flowers. On the left, a Nereid is leaning on the car; while another receives the flowers, which Flora is throwing to her, from a cloud. In the fore ground, Tritons and Nereids are sporting in the water, and catching fish in a large net.

Old collection.

**DROLLING** (MARTIN), *born in Obergheim, near Colmar, in 1752, died in Paris, in 1817.*

It is known that he had no master; but there is no biographical information about him.

186 *Interior of a Kitchen.*

H. 0,66. — W. 0,81. — C. — Heads 0,30.

In a kitchen, lighted at the back by an open window, looking on a garden, and near which a young girl is working, a woman seated, her back turned, and her work in her hand, turns towards the spectator. At her feet, a child, playing with a cat; a doll, and a basket, are near her on the floor. — Signed, on the left, on the door : *Drolling p<sup>t</sup>*. 1815.

Collection of Louis XVIII.

**DROUAIS** (FRANÇOIS-HUBERT), *born in Paris, the 14th of December, 1727; died in the same city, the 21st of October 1775.*

Pupil of his father Hubert Drouais, of Nonotte, Carle van Loo, Natoire and of Boucher.

187\* *Portraits of Charles-Philippe de France, Count d'Artois, (afterwards Charles X, born in 1757, deceased in 1836), and of Marie - Adelaïde - Clothilde - Xavière de France (Madame Clotilde, afterwards Queen of Sardinia, born in 1759, deceased in 1802); the Prince is six years old, and the Princess, four.*

H, 1,28. — W. 0,96. — C. — Nat. S.

On the right, the young Princess, seen full face, dressed in white, holding in her left hand a basket, containing peaches and grapes, is riding on a white goat, seen in profile, with a pink ribbon round its neck. Behind the goat, the Prince, also represented nearly full face, bareheaded, his hair curled and powdered, dressed in grey, and wearing the order of the Holy Ghost, is holding in his right hand, a bunch of grass, and resting the left on the shoulder of the young

Princess. Farther off, on the left, two sheep, lying down; on the right, an oak tree. In the back ground, other trees are seen. — Signed : *Drouais le fils* 1763.

Collection of Louis XV.

**DROUAIS** (JEAN-GERMAIN), *born in Paris, the 25th of November 1763; died in Rome, the 13th of February, 1788.*

Pupil of Brenet, and more especially of David.

### 188\* *Christ and the Canaanite woman.*

H. 1,14. — W. 1,46. — C. — Heads 0,57.

On the left, the Canaanite woman, kneeling, her hands joined, is imploring Christ; who has his right hand extended towards her, and appears to be refusing her request. On the right, three apostles are interceding for the sinner. Farther off, on the left, near a temple, a group of three figures. In the back ground, on the right, two women, of whom one is holding a child by the hand; two palm trees, the walls of a town, and several monuments.

Napoleon Museum.

### 189 *Marius at Minturnes.*

H. 2,72. — W. 3,65. — C. — Nat. S.

On the right, Marius in prison, seated, with his arm resting on a table, is turning towards the Cimbrian soldier, sent to assassinate him. The latter, a naked sword in his hand, is hiding his face with his mantle, and drawing back, at the imposing aspect of the conquered warrior.

Collection of Louis XVIII.

**DUBOIS** (AMBROISE), *born in Antwerp, in 1543; died in Fontainebleau, the 27th of December 1615.*

The name of his master is unknown.



- 190 *Chariclea undergoing the ordeal of fire, is acknowledged by the King Hydaspus, and the Queen Persina, of whom she is the daughter.*

H. 1,90. — W. 1,40. — C. — Small S.

On the left, Chariclea, standing on the altar; behind, her father, seated on his throne; on the right, her mother, springing towards the young girl. In the fore ground, two sacrificers, seen half length; one of them, on the left, is holding an ox by the horns. In the back ground, a temple, and a crowd of spectators.

Collection of Henri IV.

**DU FRESNOY.** — *See FRESNOY (DU).*

**DULIN (PIERRE), or D'ULIN**, *born in Paris, in 1660; died in the same city, the 28th of January 1748.*

Pupil of Bon Boulogne.

- 191 *Laomedon punished by Apollo and Neptune.*

H. 1,61. — W. 2,00. — C. — Heads 0,60.

Laomedon, having failed to fulfil the conditions, imposed upon him by Apollo and Neptune, for the construction of the walls of Troy, Neptune causes the waves to swell against the shore, in presence of Apollo. Laomedon could only arrest the storm, by exposing his daughter Hesiona, to the fury of a marine monster. On the right, Neptune, his trident in his hand, and in the upper part, Apollo, both in their cars, are exciting the tempest. On the left, on the shore, Laomedon is seen, in the greatest terror, as well as his daughter, kneeling near him.

Napoleon Museum.

**FABRE** (FRANÇOIS-XAVIER), *born in Montpellier, the 1st of April 1766; died in the same city, the 16th of March 1837.*

Pupil of Jean Coustou and of David.

**192** *Neoptolemus and Ulysses depriving Philoctetes of the arrows of Hercules.*

H. 2,90. — W. 4,55. — C. — Nat. S.

In the fore ground, on the right, Philoctetes, his two arms extended, is supplicating Neoptolemus to restore to him, the bow and arrows of Hercules, which he has just taken from him, and without which Troy cannot be subdued. On the left, Ulysses hurries away his companion, in the fear that he will allow himself to be softened. In the back ground, a vessel at anchor.

Collection of Charles X.

**FAVRAY** or **FAURAY** (LE CHEVALIER ANTOINE DE), *born the 8th of September, 1706; was still living, in 1789.*

Pupil of Jean-François de Troy, junior.

**193** *Maltese ladies on a visit.*

H. 0,49. — W. 0,65. — C. — Heads 0,32.

In the interior of an apartment, a Maltese lady, standing, and richly attired, takes the hand, presented to her by a lady, wrapped in a large black mantle. Behind her, on the right, a negress is offering fruit to a child, held by its nurse. Farther off, on the left, five other ladies; of whom three, are covered with black mantles. Signed, on the right, on the child's cradle: *A favray A Malte 1751.*

Napoleon Museum.

**FERDINAND, JUNIOR** (LOUIS ELLE), *painter and engraver, born in Paris, in 1648; died at Rennes, the 5th of September 1717.*

Probably a pupil of his father, Louis Elle Ferdinand.

**194** *Portrait of Samuel Bernard, miniature painter, member of the Academy of Painting, in 1655; deceased in 1687. He was father to the famous banker, Samuel Bernard.*

H. 1,22. — W. 1,12. — C. — Half length Nat. S.

He is represented three quarters, turned to the left, wearing a large wig, dressed in a yellow morning gown with large figures, and seated before a table, on which he is painting. He is looking towards the spectator, and holding his left hand which is open, on his knee.

Napoleon Museum.

**FÈVRE, FEBVRE or FEBURE** (CLAUDE LE), *painter and engraver, born in Fontainebleau, in 1633; died in London, according to d'Argenville, the 26th of April 1675; in Paris, the 5th of April, according to Guérin.*

He studied successively under le Sueur and le Brun.

**195** *Portraits of a master and pupil.*

H. 1,34. — W. 1,10. — C. — Half length, Nat. S.

The master, an aged ecclesiastic, is represented standing near a table, seen three quarters, turned to the left, with a small black calotte on his head. He wears a robe of the same colour, and a plain white band on his neck; he is looking down towards the young man, to whom he is speaking, and pointing with his hand, to an object which is not seen. On the left, the pupil, seen in profile, dressed in black, with a lace collar, is stooping, and looking with attention towards the right; he holds his hat in one hand, and rests the other on his breast. On a pilaster, placed behind these two figures, on the right, an escutcheon is seen.

Collection of Louis XIV.

**196** *Portrait of a man.*

H. 0,74. — W. 0,60. — C. — Bust Nat. S.

The head, seen three quarters, turned to the left, is covered with a little black calotte. He wears a robe of

the same colour, and a white band round his neck. — On the lower part of this painting, on a stone, is written : A° 1667.

Old collection.

**FÈVRE** or **FEBVRE** (ROBERT LE), *born in Bayeux, the 18th of April 1756; died in Paris in the month of January, 1831.*

Pupil of Regnault.

### 197 *Cupid disarmed by Venus.*

H. 1,84. — W. 1,30. — C. — Nat. S.

The goddess is seated on a mound, seen in profile, and turned to the right. She holds by one arm, on her knees, Cupid, whose bow she has taken away, and which he is trying to get back. In the back ground, hills and a plain. — Signed, on the left : *Robert le Fèvre jnv<sup>t</sup>. et p<sup>xit</sup>.*

Napoleon Museum.

**FONTENAY** (JEAN-BAPTISTE BLAIN DE), *born in Caen, in 1654; died in Paris, the 12th of February, 1715.*

Pupil of his father, and of Monnoyer.

### 198 *Gold vase and wreaths of flowers.*

H. 1,17. — W. 1,52. — C.

A gold vase, ornamented with rams' heads, and the lid on it, is placed on a table of porphyry, adorned with gold chasings. A wreath of flowers, composed of roses, poppies, anemones, carnations, primroses, etc., is placed over the vase, falling on each side. Behind, a yellow curtain with large figures; on the right and left, the sky is seen.

Old collection.

199 *Arms, and a basket of flowers.*

H. 1,20. — W. 1,20. — C.

On the right, a helmet, a cuirass, covered with a scarf and gold ornaments, a gilt sword, enriched with precious stones, an axe, and several pieces of armor, are placed on a stone pedestal, near a basket of rushes, containing white and yellow lilies, narcissus, poppies and mirabilis.

Old collection.

**FORBIN** (LOUIS-NICOLAS-PHILIPPE-AUGUSTE comte DE), painter and writer, born in La Roque-d'Antheron (Bouches-du-Rhône), the 19th of August, 1777; died in Paris, the 23d of February, 1841.

Pupil of David.

200 *Interior of the peristyle of a monastery.*

H. 1,80. — W. 1,53. — C. — Heads 0,30.

This monument, built in the XIII<sup>th</sup> or XIV<sup>th</sup> century, on the shores of the Mediterranean, a few leagues from Carrara, has been invaded by the sea, which now surrounds it, making it an island, distant about half a league from the shore. A numerous community has left it; two Greek monks live alone in that place, succouring those who are shipwrecked on this dangerous coast. — On the left, high waves are breaking at the foot of a large gallery, with open arcades on the sea side. A boat has just run ashore. In the fore ground, one of the monks, holding a glass with wine in it, and an earthen bottle, is attending a naked man, lying down, and a woman, stretched on the stones before him. In the back ground, a drowned man is taken away, on a litter. — Signed, on the left: *Forbin f.<sup>bt</sup> parisiis 1830.*

Collection of Charles X.



201 *Chapel in the Colisæum at Rome.*

H. 1,06. — W. 1,36. — W.

On the right, beyond a large arcade, discovering the ruins of the amphitheatre, a madona in a niche, against the wall of a chapel. Two country women, one standing, the other kneeling, are praying before the statue of the Virgin. On the left, two monks seated, of whom one is turning his back. — The figures are by M. Granet. — Signed: *M. Granet. A Forbin fabant Parisiis 1834.*

Collection of Louis-Philippe.

**FOSSE** (CHARLES DE LA), *born in Paris in 1636; died in the same city, the 13th of December, 1716.*

Pupil of Chauveau, engraver, and of le Brun.

202 *Moses saved from the waters.*

H. 1,25. — W. 1,10. — C. — Heads 0,55.

The daughter of Pharaoh, standing on the borders of the Nile, is leaning on one of her companions, while an attendant, behind, is holding a parasol over her head. Before the princess, is a woman taking out of the river, the young Moses lying in a basket made of rushes. In the back ground, on the left, a temple, a pyramid and several monuments.

Old collection.

203\* *The Annunciation.*

H. 1,10. — W. 1,25. — C. — Heads 0,35.

On the right, the Virgin, kneeling, holding her mantle with one hand, the other on her breast, is listening to the angel, placed opposite to her, borne on a cloud. Other angels and cherubs are hovering over the head of the Virgin. — This composition is surrounded by a wreath of flowers, painted by Jean Baptiste Monnoyer.

Old collection.

204 *The marriage of the Virgin.*

H. 1,17. — W. 0,83. — C. — Heads 0,50.

Mary and Joseph, kneeling, are receiving the blessing of the High Priest Zachary; saint Elisabeth is holding the hand of the Virgin. On the l ft, one of the suitors of Mary, is coming down the steps of the temple, and breaking his staff. In front a woman and a child, lying on the ground.

Old collection.

205 *The rape of Proserpina.*

H. 1,46. — W. 1,81. — C. — Heads 0,55.

Towards the left, Pluto, standing in a car, whose horses are guided by Cupids, takes flight, holding in his arms Proserpina, whom he has just ravished from her companions. In the fore ground, one of them, the nymph Cyane, her back turned, attempts to stop the car, by catching hold of the wheel. On the right, a nymph lying down, leaning on an urn; another holding a horn of Plenty; a third, standing, her arms extended towards the ravisher. In the back ground, a cave of mount Etna, in which the palace of the god is built.

Napoleon Museum.

206 *The triumph of Bacchus.*

H. 1,57. — W. 1,35. — C. — Heads 0,75.

Bacchus, a thyrsus in his hand, is seated on a throne, borne by a white elephant. Satyrs, bacchantes and children, accompany him, dancing, and playing on divers instruments. In the fore ground, on the right, a satyr thrown down, his face towards the ground.

Old collection.

207\* *Sacrifice of Iphigenia.*

H. 2,24. — W. 2,12. — C. — Nat. S.

Iphigenia, seen full face, is seated at the foot of the altar, where everything is prepared for the sacrifice. She

appears, as well as the High Priest, to be imploring Diana, who appears, borne on clouds, and, appeased by the submission of Agamemnon, causes a hind to be immolated in the stead of the King's daughter.

Collection of Louis XIV.

**FRAGONARD** (JEAN-HONORÉ), *painter and engraver, born in Grasse in 1732, died in Paris, the 22d of August 1806.*

Pupil of Chardin and of Boucher.

208 *The High Priest Coresus sacrifices himself to save Callirhoe.*

H. 3,09. — W. 4,00. — C. — Nat. S.

At the foot of an altar, erected between two columns, on the steps of a temple, covered with a red carpet, Callirhoe is fainting, while near her, the High Priest Coresus, standing, stabs himself in place of the victim. In the back ground, on the left, four priests and young acolytes, are witnessing the sacrifice. In the fore ground, on the same side, two men, two women and a child, turn away their eyes in terror, in order not to see this scene of blood. In the clouds, over the altar, Cupid and Vengeance are hovering.

Collection of Louis XV.

209 *Landscape.*

H. 0,91. — W. 0,73. — C. — Heads 0,05.

On the right, in front, four women are washing linen in a pool, on the edge of which an ass is standing. On the left, rocks, and trunks of hewn trees; farther off, sheep, a valley with cottages in the midst of trees, and a large hay-stack, behind an oak.

Collection of Louis XVIII.

210 *The music lesson.*

H. 1,10. — W. 1,20. — C. — Half length Nat. S.

A young girl, seen in profile, turned to the right, dressed in white satin, is seated before a harpsichord; on her left, a young man standing, a toque on his head, leans one hand on the back of the young girl's arm-chair, and with the other, holds his music book, placed on the harpsichord. In front, on the right, a cat, lying on a chair; near it, a mandoline, and papers.

Given to the Museum by M<sup>r</sup> Walferdin in 1849.

**FRÉMINET** (MARTIN) or **FRÉMIVEL**, *born in Paris, the 24th of September 1567, died in the same city, the 19th of June, 1619.*

Pupil of his father, a painter of but little talent, who principally drew patterns for tapestry.

211 *Mercury orders Æneas to abandon Dido.*

H. 2,49. — W. 1,78. — C. — Nat. S.

In the fore ground, on the left, Æneas is seated near a couch, on which Dido is reposing; a Cupid is tying her buskin. On the right, in the air, Mercury is pointing to Dido, and two Cupids, are raising a drapery. In the back ground, two women are seen.

Old collection.

**FRESNOY** (CHARLES-ALPHONSE DU), *painter and writer, born in Paris, in 1611; died in the village of Villiers-le-Bel, near Paris, in 1665.*

Pupil of Perrier and of Vouet.

212 *Saint Margaret, Virgin and Martyr, under the reign of the Emperor Aurelian.*

H. 2,30. — W. 1,70. — C. — Nat. S.

She is represented standing, her head turned to the left, her eyes raised towards Heaven; trampling down

the dragon, which, according to the legend, had swallowed her alive; and from which she came out unhurt, after having made the sign of the cross.

Napoleon Museum.

## 213 *The naiads.*

H. 2,36. — W. 1,45. — C. Heads 0,80.

In the fore ground, on the right, a naiad, her back turned, is seated on the brink of a rivulet, and leaning on her urn; farther off, on the left, two other naiads, also with urns; a nymph, in the midst of reeds, and one of her companions, who is hanging a wreath of flowers on a tree. On the other bank, in the back ground, two naiads, resting at the foot of high rocks.

Old collection.

**FRIQUET** (JACQUES-CLAUDE), *called DE VAUX-ROSE or VAUROZE, born in 1648, died in Paris, the 25th of June, 1716.*

Pupil of Bourdon.

## 214\* *The Peace of Aix-la-Chapelle.*

H. 1,58. — W. 1,88. — C. — Heads 0,72.

The King, alighting from the chariot which had served him during his victory, is holding Peace by the hand, and presenting her to Europe, under the form of a woman, leaning on two horns of Plenty; and having at her feet, the Rivers of the States, which had a share in the Peace. Valor and Victory, personified by Hercules; and a woman, crowned with olive branches, are yet in the chariot, drawn by four horses. On the shields, are written the names of the principal conquests of the King, *Lisle, Oudenarde.*

Napoleon Museum.



**FRONTIER** (JEAN-CHARLES), *born in Paris, in 1701; died at Lyons, the 2d of September, 1763.*

Pupil of Claude-Guy Hallé.

**215** *Prometheus chained to the rock.*

H. 2,00. — W. 1,53. — C. — Nat. S.

Vulcan, a hammer in his belt, and pincers at his feet, chains Prometheus to a rock. In the upper part, Jupiter, leaning on his eagle, is giving orders to Vulcan.

Napoleon Museum.

**GALLOCHE** (LOUIS), *born in Paris, the 24th of August, 1670, died the 21st of July, 1761.*

Pupil of Louis de Boulogne.

**216** *Hercules restoring Alceste to Admetes.*

H. 1,61. — W. 1,93. — C. — Half S.

On the right, the King Admetes, accompanied by several personages, advances to the entrance of his palace, to receive his wife, Alceste, and meets her with open arms. Hercules, vanquisher of Acastus, who held her captive, brings her back to her spouse. The hero is leaning with one hand on his club, and with the other, raises the veil which covers the daughter of Pelias.

Napoleon Museum.

**GAUFFIER** (LOUIS), *born in La Rochelle, in 1761; died at Florence the 20th of October, 1801.*

Pupil of Hugues Taraval.

**217** *Cornelia, mother of the Gracchi, solicited by the Roman ladies, to give up her jewels for the benefit of the country.*

H. 0,84. — W. 1,16. — C. — Heads 0,48.

On the left, two women, seated. The youngest, holds a child on her knees; the other is leaning on the

shoulder of a taller child, placed between them. On the right, a group of Roman ladies, standing, and talking to the two women. — Signed, on the left : *L. Gauffier, Romæ, 1792.*

Napoleon Museum.

218 *Three young men appear to Abraham in the valley of Mamre, and predict to him, that his wife will become the mother of a son.*

H. 0,84. — W. 1,16. — C. — Heads 0,46.

Three young men, of whom one is seated, are resting in the shade of a large tree, and talking to Abraham, who is standing, on the left, before them. Farther off, on the right, and at the door of her tent, Sarah, laughing at the prediction of the Lord. In the back ground, the country. — Signed, on the right : *L. Gauffier, fa<sup>bat</sup> Romæ 1793.*

Napoleon Museum.

**GELLÉE or GILLÉE** (CLAUDE), called LE LORRAIN, painter and engraver, born in 1600, in the castle of Châmage, (on the banks of the Moselle, in the diocese of Toul) died at Rome, the 21st of November, 1682.

Pupil of Geoffroy Walls and of Agostino Tassi.

219 *View of a sea port, at sun rise.*

H. 0,56. — W. 0,72. — C. — Heads 0,11.

On the right, a large arched door of the Doric order, bearing on the tympanum S. P. Q. R. ; farther off, a rich edifice, decorated with statues, which is reached by a large stairs; and in the back ground, the towers of a city, and a lighthouse. On the left, a vessel, whose flag bears the arms of France; and on the shore, passengers standing, who appear ready to embark. In the fore ground, a woman, seated on a large chest; having before her, crockery of various kinds. — Signed on the right, on a chest : *CLAUDIO IN ROMA.*

Napoleon Museum.

220 *View of the Campo Vaccino, in Rome.*

H. 0,56. — W. 0,72. — C. — Heads 0,10.

On the left, the triumphal arch of Septimus Severus; the remains of the temple of Antoninus and Faustinus, and those of the temple of Peace; in the back ground, the Colisæum, and the arch of Titus. On the right, in front, the temple of Concord, the three columns of Jupiter Strator, and the ruins of the palace of the Emperors. In the fore ground, on the right, a peasant, holding a long staff, is talking to a man, lying on the grass; next to him, another man is seated on a stone.

Napoleon Museum.

221 *The village feast.*

H. 1,03. — W. 1,35. — C. — Heads 0,15.

On the left, several huntsmen, two men and a woman riding, and a man on foot, near a mule. In front of a group of figures, seated on a mound, a horseman, bare-headed, holding by the hand a country girl, whom he leads to the dance. In the center, a shepherd, and a country woman, dancing. On the right, five shepherds, leaning on long staffs; others, seated on the ground. In front, a man playing on the flute, and a woman on the tabour, both seated on the trunk of a tree. Between them, a man standing, playing on the bagpipes. Quite on the left, cows, dogs, and a man, driving goats before him. In the back ground, a stone bridge with five arches, and a river. On the left, hills and buildings. — Signed, on the trunk of a tree, on the ground : CLAUDIO INV. ROMÆ 1639.

Collection of Louis XIV.

222 *A sea port at sun set.*

H. 1,03. — W. 1,37. — C. — Heads 0,15.

On the left, under a projecting front, supported by two columns of the Doric order, the door of a palace, built over circular steps; farther off, a large and rich

edifice, adorned at the four corners with square towers, at the entrance of a port, protected on the right by a fortress, on which a round tower is seen. The harbour is filled with vessels and barks; and lighted by the sun, whose rays are seen in the horizon. In the center, and in the fore ground, on the beach covered with bales, casks and planks, a group of seven figures, among whom are two sailors, fighting; near them, a man drawing his sword, in aid of the fallen one. On the left, a man, seated on a large box, is playing on the guitar, near two women, of whom one is holding a little boy. — Signed, on one of the casks on the beach: CLAUDIO INV. ROMÆ 1639.

Collection of Louis XIV.

## 223 *Landing of Cleopatra in Tarsus.*

H. 1,19. — W. 1,70. — C. — Heads 0,28.

On the right, Cleopatra, accompanied by six women, leaning on Dellius, one of Anthony's officers, has just landed, in front of a palace, of which the sea washes the steps. Anthony, followed by his officers, is advancing to meet her. On the left, two vessels at anchor, richly decorated, and several barks; in one of them, five seamen are engaged in conveying gold and silver plate. In the back ground, in the sea, a tower, and boats moored to it. The sun shines close to the horizon, and its reflection is seen on the waves.

Collection of Louis XIV.

## 224 *David crowned by Samuel.*

H. 1,19. — W. 1,50. — C. — Heads 0,30.

On the left, Samuel, standing under the peristyle of a temple of the Doric order, ornamented with statues, is crowning the young David, leaning on a shepherd's crook. In front of the temple, whose steps a man is ascending, followed by two dogs, sacrificers are about immolating a ram on an altar. In the fore ground, on the right, in the shade of high trees, three women seated, of whom one is holding a child on her knees; a

young man, standing, is holding a stick, and leaning on a tree. In the distance, a large bridge, across a river; on the right, a flock of sheep, and high mountains, in the horizon. — In front, on the left, on a bas-relief on the ground, the traces of an almost illegible signature are seen; nevertheless, the word ROMÆ, and the date of 1647, can still be read.

Collection of Louis XIV.

## 225 *Ulysses restoring Chryseis to her father.*

H. 1,19. — W. 1,50. — C. — Heads 0,17.

The vessel, in which Ulysses has brought Chryseis home, is moored in the harbour, at some distance from the temple of Apollo. On the left, on the peristyle of a temple of the Ionic order, which is reached by a broad stairs, the High Priest Chryseis, is receiving his daughter from Ulysses, in presence of a numerous assemblage, crowding to be present at the sacrifice. In front of the temple, sacrificers in a bark, are bringing, oxen adorned with garlands. In the fore ground, on the beach, seamen are laying down packages; and a negro is presenting a casket to some travellers. Towards the center of the composition, between a cantwise tower, and the vessel which brought Ulysses, the sun is seen, illuminating the waves.

Collection of Louis XIV.

## 226 *View of a sea port; the sun seen through a haze.*

H. 1,19. — W. 1,50. — C. — Heads 0,25.

On the right, on a mole extending into the sea, a palace, with columns of the Ionic order is built, over which is seen a terrace, with figures and statues. Behind the columns, a vessel. In the center, another vessel, with two boats alongside. On the left, a fort, protected by towers; behind, high mountains. In the fore ground, on the beach, two warriors, dressed in antique costume, followed by a page, holding a dog in a leash; they are about getting into a boat, manned by a rower and an attendant, holding his cap in his hand. On the left, a



woman, a child on her knees, is seated on the ground; also a man, whose back is turned, with bare arms and legs. Between these two figures, a little girl, standing. — Signed on the left, on a large stone : **CLAUDE IN ROMA 1646.**

Collection of Louis XIV.

## 227 *A sea port.*

H. 1,05. — W. 1,50. — C. — Heads 0,18.

On the right, the extremity of a sort of portico, of which only one column of the Corinthian order is seen. On the left, on a terrace terminated by six steps, a woman, and a man seated, two children standing, with their backs turned. Towards the right, a man is coming to meet a group, composed of a man and four women, of whom one is holding a rosary. At the foot of the terrace, two boats. In the back ground, ships, a round tower, a city built on rocks, and high mountains. Near the tower, the sun is shining.

Old collection.

## 228 *Sea piece.*

H. 0,33. — W. 0,42. — Oval shape. — Cop. — Heads 0,04.

On the left, on the sea shore, a cluster of trees, and two men, conversing together; one has his back turned; the other raises his right hand. Farther off, on the same side, a chain of rocks, advancing into the sea; near them, a vessel at anchor. On the right, a small fort, and several vessels; more in front, rocks and trees. The setting sun is lighting the waves. In front, on the ground, is written... **ROMA...**

Old collection.

## 229 *Landscape.*

H. 0,33. — W. 0,42. — Oval shape. — Cop. — Heads 0,03.

In the fore ground, a shallow river, in which three cows, and a sheep are drinking. On the other bank,

four goats, two cows, and a shepherd leaning on a long staff. In the back ground, quite on the left, a cascade, falling from high rocks. On the right, meadows, crossed by the river; mountains in the horizon.

Old collection.

### 230 *Landscape.*

H. 0,52. — W. 0,69. — C. — Heads 0,69.

In a vast woody country, traversed by hills, and watered by a river, a woman, a stick in her hand, is driving before her, two cows and goats, about entering into a wood, of which, on the right, the first high trees are seen. The last rays of the setting sun are shining on the road. On the left, in the back ground, the ruins of a monument.

Old Collection.

### 231 *The ford.*

H. 1,18. — W. 1,50. — C. — Heads 0,18.

On the right, in a green country, shaded by large trees, shepherds are crossing the river, with their cattle. In the fore ground, two women are talking to a young man, seated on the grass. On the left, on the other bank, ruins are seen; in the horizon, the sea, and high mountains.

Collection of Louis XIV.

### 232 *Entrance of a harbour, taken from the sea.*

H. 0,64. — W. 1,01. — C. — Heads 0,06.

Towards the right, in the fore ground, a bark, guided by two men, and laden with merchandise, is sailing towards a port, at the entrance of which, a lighthouse is built, on a rock. On the left, in front of the lighthouse, sailors are carrying bales into a large bark, at anchor.

Beyond the harbour, a large city is seen, overlooked by high mountains, extending along the horizon.

Collection of Louis XVIII.

**233** *Siege of La Rochelle, taken by Louis XIII, the 8th of October 1628.*

H. 0,28. — W. 0,42. — Oval shape. — Plated copper. — Heads 0,05.

In the fore ground, on the left, at some distance from a cluster of large trees, three soldiers seated on the ground, and one standing, are talking together; the one in the center, has before him a paper, on which is written, upside down : CLAUDE G... Farther off, on the right, four horsemen, two men bareheaded, and another, seated on the ground. In the distance, mules, a chariot loaded with baggage, a camp, the sea covered with ships, and the city.

Old collection.

**234** *The Pas de Suze, forced by Louis XIII in 1629.*

H. 0,28 — W. 0,42. — Oval shape. — Cop. — Heads 0,05.

On the left, at the foot of a fortress, built on a rock on the bank of a river, regiments of infantry; on the other bank, cavalry and infantry, and in the middle, trumpeters on horseback, sounding the charge. In the fore ground, towards the right, a standard bearer, leaning against a mound, where a large tree is planted, and a group of soldiers. In the center, a man seated, and another, beating the drum. Towards the left, a soldier is holding out his hand to other soldiers, climbing a steep path. In the back ground, the city; in the horizon, plains and mountains. — Signed : CLAUDE IN ROMA 1651.

Old collection.

**GÉRARD** (FRANÇOIS, baron), *born in Rome, the 4th of May 1770, died in Paris, the 11th of January, 1837.*

Pupil of the sculptor Pajou, of Brenet and of David.

### 235 *Entrance of Henri IV in Paris the 22d of March 1594.*

H. 1,73. — W. 3,25. — C. — Heads 0,75.

In the center of the composition, Luillier, Mayor of Paris, is advancing, at the head of a group of municipal officers, and presents the keys of the city to the King, surrounding whom are seen, on the left, Crillon, de Retz, Montmorency and Brissac ; and on the right, Biron, Sully, holding the helmet of the King, and Bellegarde, all on horseback and in armor. More to the right, the Marshal de Matignon is approaching, his sword still in his hand, having just defeated a body of lansquenets ; while near him, Saint Luc d'Epinay is showing the King to a group of leaguers. On the left are seen, an old man, his eyes raised to Heaven ; also a woman, kneeling, and dressed in mourning. A citizen and a warrior are embracing each other ; the warrior is waving the old flag of the army ; near them and in the fore ground, the ward officer Neret, is walking between his two children, who guarded with him, the Porte Neuve ; finally, a crowd of people rushing to meet the procession, the arrival of which is announced by trumpeters, going over the different parts of the city. In the back of the painting, the Porte Neuve is seen, through which the troops have defiled ; part of the small gallery of the Louvre (galerie d'Apollon) is also seen, and, on a nearer balcony, Gabrielle d'Estrées, witnessing the entrance of the King. — Signed on the left : *f. Gérard.*

Collection of Charles X.

### 236 *Psyche receiving the first kiss of Love.*

H. 1,86. — W. 1,32. — C. — Nat. S.

On the left, Psyche, nearly naked, is seated on a mound, covered with grass, her arms pressed on her breast ; a butterfly, symbol of the soul, is fluttering over her head. Love, standing before her, seen in profile, turned to the left, rests one hand on the breast of the young girl, and kisses her forehead. Hills in the back ground.

Collection of Louis XVIII.

237 *Daphnis and Chloe.*

H. 2,04. — W. 2,31. — C. — Nat. S.

On the left, on the edge of a rivulet, flowing in a cascade from a grotto, at the back of which are seen the statues of the Graces, Daphnis, seen in profile, turned to the right, seated on the trunk of a tree, is weaving a wreath of flowers. Chloe, at his feet, is sleeping, her head leaning on the young shepherd.

Collection of Charles X.

238 *Fame and Victory.*

H. 4,35. — W. 2,00. — C. — Full length, larger than life.

In the upper part, Victory, seen nearly full face, a helmet with a crest, on her head, holds in her right hand, a palm branch and a crown. Below, Fame, turned to the right, holds in her left hand, a roll of paper.

Napoleon Museum.

239 *History and Poetry.*

H. 4,35. — W. 2,00. — C. — Full length, larger than life.

In the upper part, Poetry, her back turned, holds a lyre, hanging to her waist; below, History, with a trumpet in her left hand.

Napoleon Museum.

240 *Portrait of M. Isabey, miniature painter, and of his daughter, between four and five years old (afterwards M<sup>me</sup> Cicéri).*

H. 1,92. — W. 1,30. — C. — Full length, Nat. S.

M. Isabey is represented standing, under the peristyle of a stairs in the Louvre; his head bare, seen three



quarters, and turned to the left. He wears a black velvet jacket, top boots, and is giving his right hand to his young daughter, dressed in white; and holding his hat in the left. On the right, a dog, and a half opened door, leading to the court of the Louvre. — Signed, on the left : *F. Gérard 1795.*

Given to the Museum in 1852, by M. Eugène Isabey.

**241** *Portrait of Antonio Canova, a celebrated Italian sculptor, born in 1757, deceased in 1822.*

H. 0,65. — W. 0,54. — C. — Bust. Nat. S.

He is seen three quarters, turned to the left. His hair is curled and powdered. He wears a red mantle, over a brown coat.

Collection of Louis-Philippe.

**GÉRIKAULT** (JEAN-LOUIS-ANDRÉ-THÉODORE), *born in Rouen, the 26th of September, 1791; died in Paris, the 18th of January, 1824.*

Pupil of Carle Vernet and of Guérin.

**242** *The raft of the Méduse.*

H. 4,91. — W. 7,16. — C. — Nat. S.

« The frigate *la Méduse*, accompanied by three other ships; the sloop *l'Echo*, the store-ship *la Loire*, and the brig *l'Argus*, left France the 17<sup>th</sup> of June, 1816, carrying to Saint-Louis (Senegal) the Governor, and the principal officers of that colony. There were about four hundred men on board, seamen or passengers. The 2<sup>d</sup> of July, the frigate struck on the bank of Arguin, and after five days of useless efforts to set the ship afloat, a raft was built; and one hundred and forty nine victims were placed upon it, while all the rest rushed into the boats. Soon after, the men in the boats cut the ropes; and the raft, which they were towing, remained alone in the immensity of the sea. Hunger, thirst and despair, then armed these men against each other. At last, on the twelfth day

of superhuman sufferings, *l'Argus* rescued fifteen starving men. » (*Extract of the report of M. Corréard*). — M. Corréard, his arm extended, is pointing out to the surgeon Savigny, who is leaning against the mast, and to the sailors placed near him, the brig *l'Argus*, appearing in the horizon. A seaman and a negro, standing on a cask, at the extremity of the raft, are waving their handkerchiefs as signals of distress; while their companions, among whom is the midshipman, Coudin, are crawling towards them. On the left, an old man holds on his knees, the body of his dying son, Behind him, a passenger, in a fit of despair, is tearing his hair. In front of the raft, several dead bodies.

Collection of Charles X.

### 243 *Officer of mounted chasseurs of the Imperial Guard, charging.*

H. 2,92. — W. 1,94. — C. — Full length Nat. S.

The horse, dapple grey, his back turned, is rearing, while his rider, sword in hand, turns towards the left. In the back ground, on the right, a battle; chasseurs charging; frames of cannons broken, and a piece of ordnance. On the left, other cavaliers.

Bought in 1851.

### 244 *A wounded cuirassier leaving the battle ground.*

H. 2,92. — W. 2,27. — C. — Full length, Nat. S.

He is on foot, going towards the left; his head is turned to the right, and he is raising his eyes to Heaven. He is coming down a sloping ground with difficulty, leading his horse with one hand, and holding his sword in the other. In the back ground, on the left, the smoke of a fight, taking place on a bridge.

Bought in 1851.

### 245 *A carbineer.*

H. 1,01. — W. 0,82. — C. — Half length, Nat. S.

His head is bare, seen in profile, turned to the left

He wears a gilt cuirass on his white uniform, and rests his right hand on his hip.

Bought in 1851.

246 *The parget-kiln.*

H. 0,50. — W. 0,60. — C.

In the fore ground, on the left, a group of three horses feeding, near a cart. Farther off, on the right, the parget-kiln. Near the open door, is seen the fore part of a cart, getting loaded with bags, in the building ; the two horses of the team, are outside, eating their oats. — Signed, on the left : *Géricault*.

Bought in 1849.

247 *Turkish horse in a stable.*

H. 0,35. — W. 0,25. — C.

He is dark bay, his back turned, looking towards the left; with a rich oriental saddle on his back. Before him, the manger.

Study, bought in 1849.

248 *Spanish horse in a stable.*

H. 0,50. — W. 0,60. — C.

He is dark bay, seen in profile, and turned to the right. At the back of the stable, in a stall, another horse of the same colour, turned to the left, and covered with a blanket.

Study, bought in 1849.

249 *Stable with five horses, seen with their backs turned.*

H. 0,38. — W. 0,46. — C.

The five horses are placed before the rack. The first, beginning on the left, is dark bay ; the second, light bay,

with a black mane; the third, dapple grey; the fourth, dark bay; the fifth, sorrel. The first, third and fifth have blankets. Quite on the left, the head of a horse, faintly sketched.

Study, bought in 1849.

**GIRODET DE ROUCY TRIOSON** (ANNE-LOUIS),  
*painter and writer, born in Montargis, the 5th of January,*  
*1767; died in Paris, the 9th of December 1824.*

Pupil of David.

## 250 *Scene of the Deluge.*

H. 4,31. — W. 3,41. — C. — Nat. S.

A man, carrying his father on his shoulders, holding by the right arm, his wife, who presses on her breast, a young child wrapped in a mantle, and to the hair of whom, another older child is clinging, seizes the branch of a tree, attempting to reach the summit of the rock, in the hope of finding there a shelter for his family. The branch is breaking, and the five persons are precipitated into the abyss. On the left, in the waters, a young girl, expiring.

Collection of Louis XVIII.

## 251 *Endymion sleeping.*

H. 1,99. — W. 2,61. — C. — Nat. S.

Endymion, sleeping, is lying on his mantle, and on a tiger's skin, in the shade of a plane-tree. Cupid, under the form of Zephyrus, pulls aside the foliage of the tree, in order to allow the rays of the moon, to shine on the lips and breast of the young huntsman. At the feet of Endymion, on the left, his dog is sleeping; his bow and quiver are by his side.

Collection of Louis XVIII.

252 *Atala in the tomb.*

H. 2,10. — W. 2,67. — C. — Nat. S.

At the entrance of a grotto, Chactas, and the priest Aubry, are about depositing in a grave which they have dug, the body of Atala, whose hands, holding a cross, are joined on her breast. On the left, Chactas, seated on a stone, his feet in the grave, is embracing the knees of Atala. The head of the young girl is resting on the arms of the hermit, who supports her, on the other side. On the rocks this inscription is written, taken from the psalms of Job: *My days have declined like a shadow; and I am withered as grass.*

Collection of Louis XVIII.

**GOURMONT** (JEAN DE), *painter and engraver, was living in 1557.*

There is no biographical information about this artist.

253 *The Nativity.*

H. 0,95. — W. 1,16. — W. — Heads 0,20.

In the middle of a ruined temple, of singular architecture, filled with columns, stairs and balustrades, the Virgin, kneeling, is contemplating the Infant Jesus, lying on a stone before her. On each side of the Saviour, two angels are seen. Behind the Virgin, saint Joseph, kneeling. On the left, two shepherds with long staffs. On the right, an angel, seated on a broken pedestal, playing on the hurdy-gurdy. In the upper part, a host of angels, holding a large scroll and musical instruments, of different kinds. In the back ground on the left, a yard, two shepherds, and a fountain.

Napoleon Museum.

**GRANET** (FRANÇOIS-MARIUS), *born in Aix (Provence), the 17th of December, 1775; died in the same city, the 21st of November, 1849.*

Pupil of David.



254 *View of the interior of the Colisæum.*

H. 1,25. — W. 1,60. — C. — Heads 0,20.

In the fore ground, an arcade, under which, on the right, a woman standing, and a young girl kneeling, are praying before the image of Christ, on the cross. On the left, a man, lying on the ground, his head leaning on the first step of a stairs. — Signed on the lower part, on the right : M. GRANET A ROME.

Napoleon Museum.

255 *The painter Sodoma carried to the hospital.*

H. 0,75. — W. 1,00. — C. — Heads 0,28.

In the interior of a room, lighted by only one window, on the left, Sodoma is lying on a sort of wooden bedstead; near him are hanging on a beam, a pallet, asword and a mantle. Before Sodoma, three men standing, and a fourth, on the right, seated on the litter which served to transport him. — Signed : GRANET ROMA, 1815.

Collection of Louis-Philippe.

256 *Interior of the Lower basilic of Saint Francis d'Assise, in Assise; the franciscan friars officiate in this church.*

H. 2,03. — W. 2,72. — C. — Heads 0,33.

At the extremity of the church, an altar, where mass is celebrated, and, opposite, men and women, kneeling. In front, on the left, a peasant, seated on a stone, is holding a rosary; near him are seen his hat, a bundle, a stick, and, on a bench, a sort of large guitar.

By his side, a child standing, is eating a piece of bread, and a female pilgrim is taking holy water from a font. In the center of the composition, a man, kneeling, holding a dog in a leash. Quite on the right, a woman, in a confessionnal, whose back only is seen. — Signed, on the left, over the font : GRANET A ASSISE 1823.

Collection of Louis XVIII.

257 *Ransom of prisoners in the prisons of Algiers.*

H. 1,50. — W. 2,00. — C. — Heads 0,45.

On the right, in a subterraneous hall, decorated with flags hanging on the wall, Algerian traders, seated before a table, are weighing in scales, the money which the Fathers of the Redemption have just given them for captives, whom they have set free. On the left, a group of monks; one of them is holding a banner, on which is written; PÈRES DE LA RÉDEMPTION DES CAPTIFS; two others are bringing baskets of bread. In the back ground, Arabian soldiers, and prisoners coming down a stairs. — Signed, on the right: GRANET *F<sup>bat</sup>* 1831.

Collection of Louis-Philippe.

258\* *Portrait of the author.*

H. 0,88. — W. 0,55. — C. — Bust. Nat. S.

He has represented himself bareheaded, seen three quarters, and turned to the left; he wears spectacles, and holds in his left hand, a pallet and brushes.

Bought in 1852.

**GREUZE** (JEAN-BAPTISTE), born in Tournus, near Mâcon, the 21st of August, 1725; died at the Louvre, the 21st of March, 1805.

Pupil of Gromdon, painter from Lyons.

259 « *Severus is reproaching his son Caracalla, with attempting to assassinate him in the defile in Scotland, and saying to him: If thou desirest my death, order Papinian to stab me with this sword.* (Catalogue of the exhibition of 1769).

H. 1,24. — W. 1,60. — C. — Heads 0,65.

Severus is rising on his bed, extending his arms towards his son, who is standing on the left, and showing

him a sword, placed on a table near him. On the right, at the head of the bed, two counsellors of the Emperor.

Napoleon Museum.

## 260 *The village bride.*

H. 0,90 — W. 1,18. — C. — Heads 0,50.

On the right, an old peasant seated, grants, in presence of his family, his eldest daughter, to a young man, and is giving him a purse, containing the portion of the bride. Behind the arm-chair of the father, a younger daughter, her head leaning on her hand, is looking at the bride, with an air of envy. On the same side, in the fore ground, the notary, his back turned, and seated before a table, has just been drawing up the marriage settlements. On the left, the mother is holding the hand of her daughter, on the shoulder of whom is bending one of her young sisters. Behind the mother, three other children, and in front, a little girl, feeding chickens.

Collection of Louis XVI.

## 261 *The paternal malediction.*

H. 1,30. — W. 1,62. — C. — Heads 0,80.

On the left, an old man seated, is extending his hands in anger towards his son, who has just enlisted; a young girl, kneeling before him, is attempting to moderate his wrath. The mother is embracing her son, while another young girl and two young children, are imploring the angry father. On the threshold of the door, on the right, a kidnapper is contemplating the scene, with indifference.

Collection of Louis XVIII.

## 262 *The son's chastisement.*

H. 1,30. — W. 1,62. — C. — Heads 0,80.

An old man, surrounded by his family, has just expired; on the left, one of his daughters, seated near his bed, raises her eyes to Heaven; another, and three chil-

dren are giving vent to their grief. On the right, the mother is showing the death bed to her son, who, returning to the paternal roof, repents too late of his misconduct.

Collection of Louis XVIII.

## 263 *The broken pitcher.*

H. 1,10. — W. 1,85. — Oval shape. — C. — Half length, Nat. S

A young girl seen full face, a purple ribbon and white flowers in her hair, a gauze handkerchief on her breast, which is half bare, and a withered rose in her bosom, is standing, dressed in white, holding flowers in her skirt, and carrying a cracked pitcher on her left arm. On the right, a fountain adorned with a lion, which is throwing out water.

Old collection.

## 264 *Portrait of Greuze.*

H. 0,74. — W. 0,60. — Oval shape. — C. — Bust, Nat. S.

He has painted himself three quarters, his head bare, turned to the right, his hair curled and powdered; he wears a white neckcloth tied carelessly; and, over a grey waistcoat, a blue coat, with a turned down collar.

Collection of Louis XVIII.

## 265 *Portrait of Etienne Jeaurat, painter, born in 1699, died in 1789.*

H. 0,81. — W. 0,65. — C. — Half length, Nat. S.

He is seen three quarters, seated in an arm chair, turned to the left, his head covered with a sort of black cloth cap, edged with gold; and wears an ample purple garment, over a black satin waistcoat.

Collection of Charles X.

266 *A young girl; study.*

H. 0,41. — W. 0,33. — C. — Nat. S.

She is seen three quarters, turned to the right, her breast bare, and her hair flowing on her shoulders. Her eyes are raised towards Heaven, with an expression of fear.

Old collection.

267 *A young girl; study.*

H. 0,41. — W. 0,33. — C. — Nat. S.

She is represented three quarters, turned to the left, a white ribbon in her hair, and round her neck, a yellow handkerchief, tied, and falling over her chemise.

Old collection.

**GREUZE** (*School of*).268 *Portrait of a young man.*

H. 0,66. — W. 0,53. — Oval shape. — C. — Bust. Nat. S.

He is represented three quarters, turned to the right, his hair curled and powdered; he wears a white neckcloth, a lace frill, a blue velvet coat, and a waistcoat embroidered with gold, with large figures. On the right, the edge of a mantle, trimmed with ermine, is seen.

Old collection.

**GRIMOU, GRIMOUX or GRIMOUD** (ALEXIS),  
born in Romont (in the canton of Friburg, Switzerland),  
about 1680; died in Paris, about 1740.

He studied painting by copying the works of van Dyck and Rembrandt.



269 *Portrait of Grimou.*

H. 1,00. — W. 0,85. — Oval shape. — C. — Half length, Nat. S.

He has painted himself bareheaded, seen three quarters, turned to the right, and looking smilingly towards the spectator. He wears a garnet coloured garment, with slashed sleeves. Placed before a table on which he is leaning, he holds in his right hand a bottle, and in the other, a glass filled with wine. — Signed on the lower part, on the right : *Alexis Grimou pain par lui-même*, 1724.

Old collection.

270 *A man drinking.*

H. 1,00. — W. 0,85. — Oval shape. — C. — Half length, Nat. S.

His head is bare, seen three quarters, and turned to the right. He wears a red jacket with a belt, holding in one hand a jug, which he presses to his breast; and in the other, a glass of wine, on which he looks smilingly. — Signed, on the left : *Grimou*, 1724.

Old collection.

271\* *A female pilgrim.*

H. 0,98. — W. 0,83. — Oval shape. — C. — Half length, Nat. S.

She is represented three quarters, turned to the left, a red bow, and a gold chain in her hair. She wears a kerchief open at the neck, a brown dress, a chain on her breast, and also on her sleeves. She holds the pilgrim's staff in her right hand, and a shell in her left; her mantle, fastened on the shoulders, is also trimmed with shells. — Signed : *Grimou*, f. 1729.

Old collection.

272 *Portrait of a young soldier.*

H. 0,58. — W. 0,47. — C. — Bust, Nat. S.

His head is seen in profile, turned to the right, covered with a red velvet toque, adorned with a gold chain, a yellow and a white feather. He wears a pearl in his ear; a yellow scarf on his neck, and a cuirass.

Old collection.

273\* *Portrait of a young a soldier.*

H. 0,81. — W. 0,55. — C. — Bust Nat. S.

His back is nearly turned; he is seen three quarters, turned to the right, looking towards the left. He wears a large velvet toque, adorned with a gold chain, and a long feather; a falling ruff, a cuirass, and a red mantle, thrown over the right shoulder.

Old collection.

**GROS** (ANTOINE-JEAN, baron), *born in Paris, the 16th of March 1771, died the 26th of June 1835.*

Pupil of David.

274 *The General in chief Bonaparte, visiting the sufferers from the plague, in Jaffa (11th of March 1799).*

H. 5,32. — W. 7,20. — C. — Larger than life.

Towards the center of the composition, in the interior of a rich mosque, surrounded by a large court, and converted into an hospital, the General in chief, followed by the Generals Berthier and Bessières, the Director in chief, Daure, and the chief Surgeon Desgenette, touches without fear the pestilential tumours of a sailor, standing, and half naked. On the right, a soldier, entirely naked, supported by a young Arab, is having his sores dressed by a Turkish physician, kneeling; an officer

attacked by ophthalmia, is groping his way forward, leaning on a column. Quite in the fore ground, a patient is dying, on the knees of Masclet, a young French surgeon (intimate friend of Gros), who is expiring himself, victim to the contagion. On the left, other sufferers, stretched on the ground, or crouching, in the paroxysms of pain. Farther off, on the same side, two Arabs, distributing bread to convalescents. — Signed, on the left: *Gros 1804 à Versailles.*

Napoleon Museum.

**275** *Napoleon visiting the battle ground of Eylau (9th of February 1807), prior to reviewing the troops.*

H. 5,33. — W. 8,00. — C. — Larger than life.

Nearly in the center of the composition, the Emperor, dressed in a grey satin pelisse, trimmed with fur, riding a light bay horse, slackens the reins with one hand, and raises the other to express his grief, while he contemplates the sinister scene, which surrounds him. Among his staff, are seen, on the left, Soult, Davoust and Murat, riding a magnificently caparisoned horse: on the left, Berthier, Bessières, and Caulincourt. Lithuanians, kneeling near the Emperor, are imploring his mercy; and one of them is embracing his knees. More to the left, nearer to the fore ground, a young Lithuanian chasseur is supported by an assistant, and the surgeon is dressing the knee of the wounded man, under the direction of the surgeon in chief, Percy. At the sight of the Emperor, he raises himself, placing his hand on his heart, in token of devotion and gratitude. French surgeons are seeking for wounded enemies, and are dressing their wounds, while their assistants are bringing them provisions and succour. Farther off, on the right, a gunner, dead on his cannon. Still farther, two chasseurs of the Guard, placing on one of their horses, a wounded Russian grenadier; two sentries on horseback, and an aid de camp, at full gallop. In the back ground, lines of French troops, before whom, the prisoners of war are defiling; the village of Eylau inflames, and entire ranks of regiments,

who had fallen at their posts and are covered with snow. — Signed, on the left : *Gros* 1808.

Napoleon Museum.

276 *Francis I and Charles-Quint visiting the tombs of the church of Saint-Denis.*

H. 2,63. — W. 1,66. — C. — Heads 1,10.

Charles-Quint, on his way to the Netherlands, after the rebellion of the inhabitants of Ghent, being invited by the King Francis I, to pass through France, made his entry in Paris, the 1st of January 1540; remained there six days, and expressed a wish to visit the tombs of the sovereigns. The two monarchs have arrived at the foot of the stairs, leading to the vaults of Saint-Denis, where a chaplain, holding two lights, is about guiding them. Francis I is pointing to Charles-Quint, the tomb of Louis XII, over which are two Venetian flags, taken at the battle of Aignadel. Henri, Dauphin of France, is on the right of Charles-Quint; his brother, Charles d'Orleans, on the left of his father. Opposite to the sovereigns, in the fore ground, on the right, the Cardinal de Bourbon, Abbot of Saint-Denis, the mitre on his head, the crosier in his hand, attended by two priests. On the steps of the stairs, the Constable de Montmorency, the sword at his side, between Henri d'Albret, and the Duke de Guise. Antoine de Bourbon is also on the same step. Behind them, the legate, the Cardinals du Bellay, de Lorraine and d'Astorgia. In the tribune, in the back of which is seen part of the treasure of Saint-Denis, Catherine de Médicis, M<sup>me</sup> d'Usez, M<sup>me</sup> de Brissac, Diane de Poitiers, la belle Féronnière, Amyot and Jean Goujon. The second tribune is filled by M<sup>me</sup> d'Andelot, the Countess de Larochefoucauld, M<sup>me</sup> d'Elbeuf, wife of the author, having on her left the young Montaigne. Le Primatice is leaning against the pilaster, and Pierre Lescot is looking over the heads of the ladies, placed in front; Jean Bullan is also bending forward, in order to see better, and Clément Marot and Rabelais are conversing together. — Signed : *Gros*.

Collection of Louis XVIII.

**GUÉRIN** (PIERRE-NARCISSE, baron), *born in Paris, the 13th of March, 1774; died in Rome, the 16th of July, 1833.*

Pupil of Jean-Baptiste Regnauld.

## 277 *The return of Marcus Sextus.*

H. 2,41. — W. 2,40. — C. — Nat. S.

Marcus Sextus, having escaped the proscription of Sylla, finds on his return, his daughter in tears, near the body of his wife. Marcus is seen full face, seated on the edge of the bed; he holds one of the hands of his wife; while his young daughter, lying on the ground, is embracing his knees. — Signed, on the left: GUÉRIN. F. an 7.

Collection of Charles X.

## 278 *Offering to Æsculapius.*

H. 3,00. — W. 2,65. — C. — Nat. S.

An old man recovering from illness, supported by his two sons, is led before the altar of Æsculapius; his daughter, kneeling before him, is contemplating the serpent, which shows itself above the fruits, placed on the altar.

Napoleon Museum.

## 279 *Phædra and Hippolytus.*

H. 2,57. — W. 3,55 — C. — Nat. S.

On the right, seated near Theseus, Phædra, seen full face, pale, and with haggard looks, is holding on her knees the sword, she has snatched from Hippolytus, and is listening to OEnone, who is advising her to persist in her accusation, against the young prince. Theseus, seen in profile, is looking at Hippolytus, with anger. The latter, standing, his eyes cast down, his left arm extended, is refuting the calumnious accusation of his



mother in law ; he holds a bow in his right hand, and two dogs are at his feet.

Napoleon Museum.

## 280 *Andromache and Pyrrhus.*

H. 3,42. — W. 4,57. — C. — Nat. S.

On the right, Orestes standing, seen in profile, comes, in the name of the Grecians, to claim Astyanax. Pyrrhus, seated, extends his hand and his scepter over the child, whom Andromache, kneeling and in tears, is putting under his protection. On the left, Hermione, jealous of the power of her rival, retires with anger. — Signed : P. GUÉRIN, 1810.

Collection of Louis XVIII.

## 281 *Æneas relating to Dido the disasters of Troy.*

H. 2,95. — W. 3,90. — C. — Nat. S.

Dido, lying on a couch, is listening with attention, to the account which Æneas, seated on the left, opposite to her, is giving her of the Trojan war. Cupid, under the form of Ascanius, holding one of the arms of the queen, is pulling off her wedding ring. On the right, leaning behind the bed, Ann, sister of Dido, is considering the false Ascanius. From the terrace on which the personages are placed, the sea is seen ; also the promontory, and the growing city. In front of the terrace, a temple of Neptune, with the statue of the god. — Signed, on the right : P. GUÉRIN, 1813.

Collection of Louis XVIII.

## 282 *Clytemnestra.*

H. 3,42. — W. 3,25. — C. — Nat. S.

In the back ground, on the right, Agamemnon, conqueror of Troy, surrounded by the spoils of the enemy, is reposing on a couch, partly concealed by a red curtain, behind which a lamp is shining. In the fore ground,

Clytemnestra, seen in profile, armed with a poniard, hesitates before striking her husband. Ægisthus, her accomplice, and who, by her means, already rules over Argos, is urging her towards the bed, and showing her the sleeping King. — Signed, on the right : P. Guérin, 1817.

Collection of Louis XVIII.

**HALLÉ** (CLAUDE-GUY), *born in Paris, in 1651; died in the same city, the 5th of November, 1736.*

Pupil of his father Daniel Hallé.

**283\*** *Saint Paul, in Lystra, prevents his jailer from stabbing himself. (Acts of the Apostles, chap. xvi.)*

H. 0,92. — W. 0,72. — C. — Heads 0,44.

Saint Paul and his companions having been put in prison, on their arrival in Lystra, the doors were opened miraculously, in the middle of the night, in consequence of an earthquake. On the left, two men holding torches; one of them is coming down a stairs. In the fore ground, the jailer, kneeling before saint Paul and Silas, standing. On the ground, the sword with which he intended to stab himself, believing that the prisoners had escaped. Behind the apostles, eight personages. On the right, on a sort of balcony, two women, and three other persons. In the back ground, the town, lighted by the moon.

Napoleon Museum.

**HENNEQUIN** (PHILIPPE-AUGUSTE), *painter and engraver, born in Lyons, in 1763; died at Leuze, near Tournay, the 12th of May 1833.*

Pupil of Taraval, Gois, Brenet and of David.

**284\*** *The remorse of Orestes.*

H. 3,80. — W. 5,18. — C. — Nat. S.

On the left, the Furies are clinging to Orestes, tearing his flesh, and one of them is showing him his mo-

ther at his feet, the poniard still plunged in her breast. On the right, near Orestes, his sister Electra, supporting him in her arms; and behind, Pylades, crowned with leaves, hiding his face.

Napoleon Museum.

**HIRE or HYRE** (LAURENT DE LA), *painter and engraver, born in Paris at the end of the month of February, 1606, died the 28th of December, 1656.*

Pupil of his father, Etienne de la Hire, and of Lallemand.

## 285 *Laban seeking his idols.*

H. 0,95. — W. 1,33. — C. — Heads 0,32.

In front a woman with her back turned, seated on the ground, and two children near her. On the right, Laban is searching a large chest, of which an attendant is holding the lid open; behind him, a woman, with a child in her arms. Farther off, on the same side, beyond a rivulet, Rachel and one of her companions, seated on the baggage, where the idols are concealed; and Jacob, giving orders to a shepherd, leading his flock. In the back ground, a temple of the Corinthian order, surrounded by large trees; and on the left, a winding river, in a valley, bounded in the horizon by high mountains. — Signed, on the left: L. DE LAHIRE, in. et F. 1647.

Old collection.

## 286 *The Virgin and the Infant Jesus.*

H. 1,14. — W. 0,92. — C. — Nat. S.

On the left, the Virgin, seen in profile and half length, is bending to embrace the Infant Jesus, lying on a cushion, placed on a stone pedestal. He holds in his hand the extremity of a drapery, which passes over his mother's shoulder. Behind the Virgin, part of a wall, and trees; on the right, an opening, through which the country is seen. — Signed: L. DE LAHIRE. in. et F. 1642.

Napoleon Museum.

287\* *Apparition of Jesus to the three Marys.*

H. 3,95. — W. 2,51. — C. — Nat. S.

In front of a cluster of large trees, Christ, borne in the air, is appearing to the three Marys, kneeling in the fore ground, and in the attitude of adoration. In the back ground, on the right, the angel, seated on the tomb.

Napoleon Museum.

288 *Saint Peter curing the sick with his shadow.*

H. 3,19. — W. 2,31. — C. — Nat. S.

Saint Peter is at the door of a temple; near the door, the sick, stretched on the ground, are waiting for the shadow of the saint to cover them, and cure them of their infirmities. On the right, in the fore ground, a woman, lying on the earth, rests her hand on a child who is sleeping, his head leaning on her knees. Farther off, an aged man, supporting himself on a stick. In the back ground, other sick persons cause themselves to be brought to the spot, waiting also for the coming of saint Peter. — Signed : L. DE LAHIRE, in. et f. 1635.

Napoleon Museum.

289 *Saint Peter curing the sick with his shadow.*

H. 0,66. — W. 0,48. — C. — Heads 0,32.

Napoleon Museum.

290 *The Pope Nicolas V, in 1449, causes the vault, which contained the body of Saint Francis d'Assise, to be opened before him.*

H. 2,21. — W. 1,64. — C. — Small S.

On the left, the body of the saint, standing, his eyes raised towards Heaven, his hands crossed on his breast, and partly concealed in the sleeves of his robe. Kneeling before him, the Pope is raising the lower part of his

garment, to contemplate the stigmata on his feet. Behind the Pope, his secretary, in whose features, it is said, de la Hyre has painted his own; the Cardinal Aslergius, a Bishop and friars, of whom one, kneeling in the fore ground, on the right, is carrying a torch. A lamp lighted, is hanging from the vault of the tomb. — Signed : L. DE LAHIRE, in. et F. 1630.

Napoleon Museum.

## 291 *Landscape.*

H. 0,74. — W. 0,46. — Oval shape. — C. — Heads 0,08.

Two women, accompanied by two children, are standing on a small bridge, leading to a steep road. In the fore ground, two fishermen, standing, near the edge of a rivulet; farther off, a shepherd, driving a herd of cattle.

Old collection.

## 292 *Landscape.*

H. 0,66. — W. 0,87. — C. — Heads 0,12.

A river is winding between hills, shaded by large trees; numerous groups of women, most of them naked, are sporting in the water, preparing to bathe themselves, or dancing on the shore. In the fore ground, in the center of the composition, a woman, seen in profile, seated on the trunk of a fallen tree, is helping another woman, stooping, and her back turned, to take off her garment. — Signed, on the right : DE LA HYRE in. et F. 1653.

Napoleon Museum.

## 293 *Landscape.*

H. 0,62. — W. 0,72. — C. — Heads 0,05.

In a forest, traversed by a rivulet, two shepherds are crossing over a bridge, with their flocks; farther off,



two horsemen at full gallop. In front, a woman seated on the ground, nursing her child; three men are near her, and more on the left, a woman standing, with a child by her side, and another in her arms. — Signed : L. DE LAHYRE anno 1649.

Old collection.

**JEURAT (ÉTIENNE)**, born in Paris, the 8th of February, 1699; died in Versailles, the 14th of December, 1789.

Pupil of Wleughels.

294\* *Diogenes breaking his bowl.*

H. 1,63. — W. 1,95. — C. — Half S.

On the left, Diogenes, half clothed in a coarse cloth, is seated in a cask, at the foot of Minerva's statue, in a square in Athens; he breaks his bowl; having seen a young man drink out of his hands, before a fountain. A young Athenian girl, accompanied by a youth and an old man, is contemplating the scene.

Napoleon Museum.

**JOUVENET (JEAN)**, born in Rouen, in 1644; died in Paris, the 5th of April, 1717.

Pupil of his father Laurent Jouvenet.

295 *Jesus Christ at the house of Martha and Mary.*

H. 1,48. — W. 1,10. — C. — Heads 0,80.

In a vestibule, at the foot of a stairs, Christ, seen in profile, and turned to the left, is seated on a chair, behind which are four of his disciples, standing; he is speaking to Martha, who is showing him, Mary, kneeling at his feet. Quite on the right, in the fore ground, a disciple, seated on a stone step, his hands joined, and resting on his knee.

Napoleon Museum.

296 *Jesus curing the sick.*

H. 4,17. — W. 7,75. — C. — Nat. S.

In the center of the composition, Christ, followed by his disciples, extends his hands over the sick, lying on the ground near him. In front, on the left, one of them on a litter; on the right, another, still on the horse which brought him. On the back ground, other sick persons. On the left, the sea, and a sailing vessel. — On the lower part of this painting is written, on the right : Matth., chap. 14. *Jouvenet*, pin. 1689.

Napoleon Museum.

297 *The miraculous fishery.*

H. 3,92. — W. 6,64. — C. — Nat. S.

On the right, in the fore ground, a man, with his back turned, is fastening a rope of the bark, to a stake driven in the ground, while women are engaged in taking out of the nets, the quantities of fish caught in them, Farther off, Jesus standing, surrounded by his disciples, raises his hands and eyes towards Heaven. Near the bark, a fisherman, seen half length, is carrying on his shoulder, a basket, loaded with fish. — Signed : *J. Jouvenet* 1706.

Napoleon Museum.

298 *The resurrection of Lazarus.*

H. 3,88. — W. 6,64. — C. — Nat. S.

On the left, in the fore ground, under an arch, formed by rocks, men, seen half length, and of whom one is holding a lighted torch, are raising the winding sheet, which covered Lazarus. One of them, kneeling on the edge of the tomb, appears struck with fright and astonishment. On the right, standing on the steps, Christ, surrounded by his disciples; Martha and Mary are at his feet. In the fore ground, in the middle of a group of men, women, and children, a sick man is seen, lying

on a mattress, dropping his crutch on his knees, and raising his joined hands to Heaven. — Signed : *J. Jouvenet* 1706.

Napoleon Museum.

299\* *The sellers driven from the temple.*

H. 3,88. — W. 6,82. — C. — Nat. S.

Towards the center of the composition, Christ, coming down the steps of the temple, and followed by his disciples, is driving out the sellers; some, seated before a table, on the left, are collecting their money; others standing, on the right, are carrying baskets away. In the fore ground, two men holding bulls; more on the left, a woman hastening away with her child, frightened sheep, a peasant and a dog.

Collection of Louis XIV.

300\* *The repast at the house of Simon the Pharisee.*

H. 3,88. — W. 6,82. — C. — Nat. S.

In the middle of a hall, ornamented with columns of the Doric order, Jesus Christ, seated on the right, at the angle of a table, round which several guests are reclining down, is showing to Simon, placed opposite to him, Magdalen kneeling at his feet. On each side of the table, steps are leading to a gallery; in the one on the right, attendants are bringing dishes; in the other, spectators are seen. In the back of the hall, and in the center, a side-board, covered with gold and silver plate. An angel and three cherubs are hovering on a light cloud, over the head of Christ.

Napoleon Museum.

301 *The taking down from the cross.*

H. 4,23. — W. 3,02. — C. — Nat. S.

The body of Christ, taken off the cross, and supported by five men, is about to be received by Joseph of Ari-

mathea, and saint John, who are spreading out a winding sheet. The Virgin, and two holy women are kneeling at the foot of the cross, on the right; on the other side, Magdalen is seen, in tears. — Signed, on the right : *J. Jouvenet*, 1697.

Napoleon Museum.

### 302 *The ascension of Christ.*

H. 1,90. — W. 1,04. — C. — Heads 0,85.

Jesus Christ, between two angels, is ascending to Heaven, in presence of the Virgin, placed on the right, and of saint Peter, and three other disciples, kneeling. — Signed, on the left : *Jouvenet*, 1711.

Old collection.

### 303\* *The pilgrims of Emmaus.*

H. 2,42. — W. 1,70. — C. — Nat. S.

Christ, seated at table, between his two disciples, is blessing the bread; farther off, two attendants, of whom one is bringing a dish.

Collection of Louis-Philippe.

### 304 *Extreme Unction.*

H. 2,33. — W. 1,72. — C. — Small S.

In the fore ground, a woman in tears, seated, her elbow leaning on a table, and her hands joined, has near her a young child standing, who holds her by the arm. Farther off, a dying man is stretched on a bed, the upper part of his body uncovered. A priest, wearing a stole, anoints with the holy oils one of his hands, which an assistant is obliged to support. At the foot of the bed, an old woman, weeping, and a young girl, contemplating the patient. Still farther, other personages, in the attitude of affliction. On the right, over the head of the expiring man, the Virgin, seen in profile, seated on clouds, holding the Infant Jesus on her knees.

Napoleon Museum.

**305** *View of the main altar in Notre-Dame of Paris.*

H. 1,62. — W. 1,41. — C. — Heads 0,32.

The Abbot Delaporte, jubilous canon, turns back to give his blessing to the assistants, at the end of the mass. In the fore ground, two women and a child, two gentlemen and two monks, are praying.

Napoleon Museum.

**306** *Portrait of Fagon, first physician to the King Louis XIV; born in 1638, deceased in 1718.*

H. 0,74. — W. 0,60. — C. — Bust. Nat. S.

He is represented full face, bareheaded, his hair in disorder, and wearing a physician's robe.

Collection of Louis-Philippe.

**LA FOSSE.** — See FOSSE (DE LA).

**LAGRENÉE** (LOUIS-JEAN-FRANÇOIS), called THE ELDER, born in Paris, the 30th of December 1724; died at the Louvre, the 19th of June, 1805.

Pupil of Carle van Loo.

**307\*** *The rape of Dejanira.*

H. 1,61. — W. 1,93. — C. — Nat. S.

« As Hercules was returning with Dejanira, after having conquered Achelous, he placed her on the back of the Centaur Nessus, that he might convey her across the river Evene. But the Centaur attempted to carry her off, when he had reached the other side of the river; when Hercules, having penetrated his design, shot him with an arrow, which pierced him through. » (OVID, *Metamorphoses*, book ix.)

Napoleon Museum.



**LAGRENÉE** (JEAN-JACQUES), *called THE YOUNGER, born in Paris, about 1740, died in the same city, the 13th of February 1821.*

Pupil of his elder brother, Louis-Jean-François Lagrenée.

### 308 *Meluncholy.*

H. 0,51. — W. 0,63. — C. — Nat. S.

A young girl seated, her head leaning on her right hand, is in the attitude of meditation.

Old collection.

**LA HIRE** *or* **LA HYRE.** — *See* HIRE (DE LA).

**LAMBERT** (MARTIN), *born in Paris, in 1630; died in 1699.*

There is no biographical information of this portrait painter, who was a pupil of the two Beaubruns.

**309** *Portraits : 1° of Henri Beaubrun, portrait painter, member of the Royal Academy of Painting, in 1648, and painter to the King; born about 1603, died in 1677; 2° of Charles Beaubrun, his cousin, portrait painter, member of the Royal Academy of Painting the same year, and painter to the King; born in 1604, died the 16th of January, 1692.*

H. 1,46. — W. 1,80. — C. — Half length, Nat. S.

They are both seated, working at the same picture, before an easel, placed on the right; on which is seen canvass, representing the portrait of a woman, merely sketched. Henri Beaubrun, on the left, is in an arm-chair; he is pointing to the canvass with the right

hand ; and appears, by his gestures, to be giving counsels to his cousin, who is turned towards him. The latter, his legs wrapped in a drapery with large figures, holds in his hand his pallet and brushes.

Napoleon Museum.

**LANCRET** (NICOLAS), *born in Paris, the 22d of January, 1690; died in the same city, the 14th of September, 1743.*

Pupil of Dulin and of Gillot.

### 310 *Spring.*

H. 0,68. — W. 0,88. — C. — Heads 0,25.

On the right, a woman, her back turned, is seated on the grass; and a young man, one knee on the ground, is holding the string of a net, round which birds are fluttering. Behind him, three women, standing; one of them is offering flowers in a basket, to a young girl, seated on a mound. A little farther off, a shepherd is playing on the flute. On the left, in the back ground, buildings on the banks of a river, a bridge, and high mountains; in the fore ground, a tree, whose branches are covered with birds of different kinds.

Old collection.

### 311 *Summer.*

H. 0,68. — W. 0,88. — C. — Heads 0,25.

Four woman and two men, are dancing; near them, a peasant is seated on sheafs of wheat, near a country girl. On the left, a labourer kneeling, is tying up a sheaf; behind him, another labourer, standing in the corn. In the back ground, a sort of grove; and in the center, a church, of which only the steeple is seen.

Old collection.

312 *Autumn.*

H. 0,68. — W. 0,88. — C. — Heads 0,25.

On the right, a man, holding a glass of wine, is seated on a mound, near a woman, whose arm is passed through the handle of a basket. Towards the center, a woman, standing; two women and a man, seated on the ground, round a table cloth set out on the grass, are taking their dinner. On the left, a man is leading an ass, carrying baskets of grapes. In the back ground, vintagers, at the foot of the hill.

Old collection.

313 *Winter.*

H. 0,68. — W. 0,88. — C. — Heads 0,28.

Ladies and gentlemen are near a fountain, representing a Triton, holding in each hand a dolphin: and of which the basin, covered with ice, is supported by two naiads. In the center, a man, his head covered with a furred cap, and wrapped in a red mantle, is skating. On the right, another man, wearing a cap and a garment trimmed with fur, is raising up a woman, who had fallen on the ice. Behind these two figures, a group, composed of four women, and a man. The scene is painted in a park.

Old collection.

314 *The turtle doves.*

H. 0,16. — W. 0,21. — W. — Heads 0,10.

On the right, a shepherd, placed behind a shepherdess, seated on the ground, is showing her two turtle doves, on a tree.

Collection of Louis-Philippe.

315 *The bird's nest.*

H. 0,16. — W. 0,21. — W. — Heads 0,10.

On the left, a shepherdess, seated, and leaning on a cage, passes her arm round the neck of a shepherd, who

is showing her a bird's nest. In the back ground, on the right, a rivulet and a cottage.

Collection of Louis-Philippe.

**EANDON** (CHARLES-PAUL), *painter and writer, born in Nonant (Orne), in 1760, died in Paris, the 5th of March, 1826.*

Pupil of Regnault.

### 316 *Leda.*

H. 2,04. — W. 1,49. — C. — Nat. S.

Turned to the left, and seated on a rock, near a rivulet, she holds in her arms, her two sons, Castor and Pollux; a swan is near her.

Napoleon Museum.

**LANGLOIS** (JÉRÔME-MARTIN), *born in Paris, the 11th of March 1779, died the 8th of December, 1833.*

Pupil of David.

### 317 *Cassandra imploring the vengeance of Minerva against Ajax, who has outraged her.*

H. 1,70. — W. 1,90. — C. — Nat. S.

In the interior of the temple of Minerva, of which she was priestess, Cassandra, seated on the ground, her hands bound behind her back, is leaning against the altar, on which she has just been offering a sacrifice. Near her, a wreath of laurels. In the back ground, the city of Troy, which is already in flames. On the peristyle of the temple, two women; one of them is attempting to escape from the violence of a soldier.

Collection of Louis XVIII.

### 318\* *Diana and Endymion.*

H. 3,20. — W. 2,11. — C. — Nat. S.

On the right, Endymion sleeping, his right arm bent under his head, and lying on a tiger's skin; he holds a

javelin in his left hand; his dog is at his feet, and a flying Cupid is raising the drapery, in which he had wrapped himself. On the left, Diana, her quiver on her back, suspended in the air, is holding a blue veil which surrounds her, and appears to be admiring the young shepherd. — Signed : *J. M. Langlois* 1822.

Collection of Louis XVIII.

**LANTARA** (SIMON-MATHURIN), *born in Oncy (Seine-et-Oise), the 24th of March, 1729; died in Paris, in the hospital of La Charité, the 22d of December, 1778.*

The name of his master is unknown, and there is hardly any information about this artist.

### 319 *Landscape; morning.*

H. 0,50. — W. 0,60. — C. — Heads 0,05.

In the fore ground, on the left, three men, of whom one is holding a fishing rod, are together on the banks of a river, on which passes, on the right, a bridge, leading to a farm. Farther off, on the road, a peasant, driving asses. In the back ground, a plain, bounded by mountains. — Signed, on the left : *L. Lantara* 1761.

Collection of Louis-Philippe.

**LARGILLIÈRE** (NICOLAS), *born in Paris, in 1656; died the 20th of March, 1746.*

Pupil of Antoine Goubeau, Flemish painter.

### 320 *Portrait of Charles le Brun, first painter to the King, Director, Chancellor, and Rector of the Royal Academy of Painting and Sculpture, born in 1619, deceased in 1690.*

H. 2,32. — W. 1,87. — C. — Full length, Nat. S.

He is represented seated, turned to the right, his head bare and seen nearly full face. A large red velvet



mantle covers his legs. He is pointing, with the right hand, to an easel, on which is a sketch of the conquest of Franche-Comté, painted in the large gallery of Versailles. Near him on the right, on a table, an engraving of the tent of Darius, a reduction of Antinous and the Gladiator; on the left, on the ground, a head and a torso, modeled on the antique; a globe, a book, boxes, and papers.

Napoleon Museum.

**LE BARBIER.** — *See* BARBIER (LE).

**LE BLOND.** — *See* BLOND (LE).

**LE BRUN.** — (CHARLES). — *See* BRUN (CHARLES LE).

**LE BRUN** (M<sup>me</sup> VIGÉE). — *See* BRUN (M<sup>me</sup> VIGÉE LE).

**LE CLERC.** — *See* CLERC (LE).

**LE FEBVRE** (ROBERT). — *See* FEBVRE (ROBERT LE).

**LE FÈVRE** *or* **LE FEBVRE.** — *See* FEVRE (LE).

**LE MAIRE POUSSIN.** — *See* MAIRE POUSSIN (LE).

**LE MOINE.** — *See* MOINE (LE).

**LE NAIN.** — *See* NAIN (LE).

**LE SUEUR.** — *See* SUEUR (LE).

**LETHIÈRE** (GUILLAUME-GUILLON), *born in Sainte-Anne (Guadaloupe) the 10th of January 1760, died in Paris, the 21st of April, 1832.*

Pupil of Doyen.

321\* *Brutus condemning his sons to death.*

H. 4,36. — W. 7,62. — C. — Nat. S.

Brutus, having on his right his colleague Collatin, who is hiding his face, is placed on an estrade, overlooking the place of execution; behind them are the senators, seated in a double row. In the center of the scene, two lictors are carrying away the body of one of the sons, already beheaded; the second, about to share the same fate, is surrounded by friends, who are trying to overcome the inflexibility of Brutus. At the back of the painting, part of the monuments of Rome are seen.

Collection of Louis XVIII.

322 *Death of Virginia.*

H. 4,58. — W. 7,83. — C. — Nat. S.

Appius Claudius, Chief of the Decemvirs, enamoured of Virginia, has just declared her to be the daughter of a slave, and a slave herself, in order to obtain possession of her. Virginius, her father, after having in vain attempted to protect her from this iniquitous judgment, consults her, and on her answering that she prefers death to dishonour, he seizes a knife from a neighbouring butcher's stall, plunges it in the breast of his daughter, and draws it out stained with her blood; then turns towards the Decemvir, in a burst of fury, and says to him. « By this innocent blood, I vow thy head to the infernal gods. » — Signed: G<sup>me</sup> G<sup>on</sup> LETHIÈRE. 1828. (*Catalogue of the exhibition of 1831.*)

Given to the Museum in 1848 by M. Bayard.

**LICHERIE** (LOUIS), *born in Dreux, (in Beauce), about 1642, died the 3d of December, 1687.*

Pupil of Boulogne, senior.

323 *Abigail, wife of Nabal, attempting to soften by presents, David, incensed against her husband, who had refused him his assistance.*

H. 1,38. — W. 2,13. — C. — Heads 0,60.

On the left, David, at the head of his troops, is seized

with admiration, at the sight of Abigail, kneeling before him, surrounded by her attendants, who are bringing to him, in vases and baskets, provisions and refreshments. On the right, in the back ground, an ass and camels, also laden with provisions. In the fore ground, quite in the angle of the composition, a man, stooping, his elbow leaning on a cask.

Napoleon Museum.

**LOO** (JEAN-BAPTISTE VAN), born in Aix (Provence), the 11th of January 1684, died in the same city, the 19th of September, 1745.

Pupil of his father Louis van Loo.

**324** *Institution of the order of the Holy-Ghost by Henri III, in the Church of the convent of the Grands-Augustins in Paris, the 31st of December 1578.*

H. 4,80. — W. 3,50. — C. — Nat. S.

In the center of the composition, Henri III, seated on his throne, is holding out his hand to be kissed by the Duke de Nevers, kneeling before him. The King is surrounded by the high dignitaries of the order of the Holy Ghost, and several knights, all wearing the grand mantle of state. Over the throne, the Holy-Ghost, under the form of a dove.

Napoleon Museum.

**325\*** *Diana and Endymion.*

H. 2,22. — W. 1,73. — C. — Nat. S.

Endymion sleeping, his head thrown back, seen in profile, leaning on his elbow, is lying on the ground, on the summit of a mountain; having near him, one of his dogs, also sleeping. On the right, Diana, her back turned, borne on clouds; and near her, a Cupid hovering and pointing to the young huntsman.

Napoleon Museum.

**LOO** (CHARLES-ANDRÉ), called (CARLE VAN), painter and engraver, born in Nice (then in Provence), the 15th of February, 1705, died in Paris, the 15th of July 1765.

Pupil of his brother Jean Baptiste van Loo.

### 326 *Marriage of the Virgin and Saint Joseph.*

H. 0,62. — W. 0,36. — Arched at the top. —  
C. — Heads 0,35.

On the left, the Virgin, a wreath of white roses on her head, is kneeling before the High Priest, on the steps of the altar. The latter, a hand resting on a book, borne by a child, supports with the other, that of the Virgin, to whom saint Joseph, kneeling on the other side, and crowned with white roses, is presenting the nuptial ring. Behind the Virgin, a woman, and two men; in the upper part of the composition, the Holy Ghost, under the form of a dove. — Signed, on the first step of the altar : *Carolus Vanloo inv. et pinx.*

Napoleon Museum.

### 327 *Apollo flaying Marsyas.*

H. 1,30. — W. 1,63. — C. — Heads 0,94.

On the right, Apollo standing, gives the order to bind Marsyas with ropes to a tree, on the left. At the feet of the satyr, on the ground, his flute and a knife. Behind the tree, two men, of which the heads alone are seen.

Napoleon Museum.

### 328 *Æneas bearing away his father Anchises, from the Conflagration of Troy.*

H. 1,10. — W. 1,05. — C. — Heads 0,80.

Æneas comes out of his house, carrying his father, Anchises, on his shoulders. By his side, on the right, the young Ascanius is walking, holding his grand-father by his garments; while, behind them, on the left, Creu-

sa, spouse of Æneas, is following, carrying her household gods, which she has saved from the burning of Troy. In the back ground, the city, in flames. — Signed, on the right : *Charle Vanloo*.

Collection of Louis XVI.

### 329 *Halt of huntsmen.*

H. 2,22. — W. 2,50. — C. — Heads 0,70.

In the shade of a cluster of high trees, several gentlemen, and three ladies of the court of Louis XV, have alighted, to breakfast on the grass. Footmen in livery are attending. On the left, in the fore ground, one of them, his back turned, is opening a large chest; while, near him, a negro is carrying a basket of wine. On the other side, a mule, richly caparisoned, getting unloaded, and two dogs. In the back ground, huntsmen on horseback, coming to the rendez-vous. — Signed : *Carle Vanloo 1737*.

Collection of Louis XV.

### 330 *Portrait of Marie Leczinska, Queen of France, born in 1703, deceased in 1768.*

H. 2,75. — W. 1,94. — C. — Full length, Nat. S.

The Queen is represented standing, seen three quarters, and turned to the left, before a table on which are seen acrown, a bust of Louis XV, and a crystal vase, filled with flowers. She holds a fan in one hand, and a branch of jasmine in the other; she wears over her dress, embroidered with large figures, a blue velvet mantle, sprinkled with fleurs de lys, and lined with ermine. In front of the painting, a little dog lying down, with a bow of pink ribbon, round its neck. — Signed, on the thickness of the table : *Carle Vanloo*.

Collection of Louis XV.

**LOO** (LOUIS-MICHEL VAN), *born in Toulon, in 1707, died in Paris, the 20th of March, 1771.*

Son and pupil of Jean Baptiste van Loo.



**331\*** *Apollo pursuing Daphne.*

H. 2,20. — W. 1,81. — C. — Small S.

In front, the river Penée, lying on the ground, near a spring, appears to be endeavouring to protect his daughter, from the pursuit of Apollo. Daphne, her head turned towards Heaven, is imploring the gods, who are about to change her into a laurel tree. Already the extremity of her fingers, and of her hair, is undergoing the metamorphosis. Farther off, two naiads, in the midst of the reeds, near a large tree, of which the trunk alone is seen; and higher up, on a cloud, two Cupids, who appear to be mocking the useless efforts of the son of Latona.

Napoleon Museum.

**LUSURIER** (CATHERINE), *died young in Paris in January 1781.*

There is no biographical information about this female artist, who was a pupil of Hubert Drouais.

**332\*** *Portrait of Jean-Germain Drouais, drawing.*

H. 0,80. — W. 0,65. — Oval shape. — C. — Half length, Nat. S.

He is represented three quarters, turned to the right, a broad brimmed black hat on his head, and dressed in a striped grey coat. He holds with one hand, on his knees, a port-folio, on which he is drawing, and a pencil-case in the other. On the ground, on the right, is written : *Ætatis suæ XV lusurier pxit.*

Napoleon Museum.

**MACHY** (PIERRE-ANTOINE DE), *painter and engraver, born in Paris, about 1722, died in 1807.*

Pupil of Servandoni.

333 *A temple in ruins.*

H. 1,62. — W. — 1,30. — C. — Heads 0,12.

Columns of the Corinthian order, are supporting porticos with arcades. In the fore ground, fragments of chapiters, of columns and entablatures, are lying on the ground. Farther off, on the right, a woman, with a child near her, and another on her back, is resting on a stone, near a stairs. In the fore ground, on the left, a warrior, standing, his back turned, and holding a lance, is speaking to a woman, seated on the ruins. In the back ground, a city, on the summit of a high mountain.

Old collection.

**MAIRE POUSSIN** (PIERRE LE), *painter and engraver, born in Dammartin, near Paris, in 1597, died in Gaillon, in 1659.*

Pupil of Claude Vignon.

334 *View of the ancient monuments of Rome.*

H. 1,34. — W. 1,94. — C. — Heads 0,25.

On the right, the temple of Fortune; farther off, the Pantheon; in the fore ground, fragments of entablature. On the left, the statue of the Nile, and the lions, placed at the lower part of the stairs of the Capitol; in the fore ground, two columns. A man with his back turned, is ascending steps; farther off, another man is watering the horse on which he is riding, at a fountain; and women are returning from drawing water.

Old collection.

335 *View of the ancient monuments of Rome.*

H. 1,34. — W. 1,94. — C. — Heads 0,30.

On the left, an edifice, with columns of the Corinthian order, leading to a transversal gallery, pierced by three arcades, through which the continuation of the

same monument is seen. In the fore ground, on the left, a man, with his back turned, seated on steps; a woman, coming down the stairs, a vase on her head; and another woman, holding a vase in her arms. On the right, near lions, lying on a pedestal, a soldier, armed with a lance:

Old collection.

**MANGLARD** (ADRIEN), *painter and engraver, born in Lyons, the 10th of March, 1695, died in Rome the 1st of August, 1760.*

There is hardly any biographical information about this artist, who painted landscapes and sea pieces.

### 336 *A wreck.*

H. 1,00. — W. 1,38. — C. — Heads 0,15.

A ship has just gone ashore, on a rocky coast. On the beach, women are giving vent to their despair; and men are pulling a rope, fastened to the remains of the vessel, on which the shipwrecked are clinging, hoping to reach the shore. In the back ground, on the right, a tower on a rock, overlooked by a high mountain.

Old collection.

**MANGLARD** (*Attributed to*).

### 337 *A storm.*

H. 0,81. — W. 1,35. — C. — Heads 0,10.

On the left, on a hill, a square tower, joined to other buildings, by a single arched bridge. On the right, a city, in the midst of trees, and on the banks of a river. Towards the center, a thunderbolt has blasted a tree, near which are seen, running or thrown down on the ground, four men and a woman, followed by a dog. In the fore ground, on the right, on a road inundated by the rain, a woman, thrown down, an ass kicking, and two men and a woman, sheltering their heads from the rain,

under part of their garments. On the left, the river foaming, a bark carrying three men, a child and baggage.

Old collection.

**MARNE** (JEAN-LOUIS DE), *painter and engraver, born in Brussels, in 1744, died at Batignolles, near Paris, the 24th of March 1829.*

Pupil of Gabriel Briare.

### 338 *A road.*

H. 0,50. — W. 0,60. — C. — Heads 0,06.

On the right, geese, sheep and cows, are coming out of a farm, in front of which, a cart, covered with a white cloth, is standing. Near a door, a woman with her child, seated on a bench, is speaking to a man before her. Nearer, a knife grinder, and a child are turning the wheel; on the road, a cart, drawn by two oxen and an ass. On the left, a stage coach passing, and travellers, giving alms to beggars.

Collection of Louis XVIII.

### 339 *A fair at the door of an inn.*

H. 0,50. — W. 0,60. — C. — Heads 0,09.

In the yard of an inn, on the left, persons drinking, seated round a table, and farther off, peasants dancing. In the center, the open gate discovers a road, on which a cart, and sheep are passing; beyond, people, running at the ring. On the right, at the entrance of the inn, a horse is drinking; while its rider is talking to a servant girl, holding in one hand a pewter mug, and a glass in the other. Quite near, two cows. In the fore ground, the wheel of a carriage, thrown in a pool.

Collection of Louis XVIII.

### 340 *Starting for a country wedding.*

H. 0,76. — W. 0,99. — C. — Heads 0,13.

On the right, on a road, a chariot, covered with a white cloth, on the back of which a child is attempting

to climb. In the chariot, peasants; one of them is playing on the violin, the other, on the flageolet. On the edge of the road, a woman, seated on the ground with a child, appears to be showing them their way. In the fore ground, on the left, cows, asses and goats, lying down or grazing.

Napoleon Museum.

**MAROT** (FRANÇOIS), *born in Paris in 1667, died the 3d of December, 1719.*

Pupil of la Fosse.

### 341\* *Morpheus sleeping.*

H. 1,43. — W. 1,71. — C. — Nat. S.

Morpheus is represented under the form of a child sleeping; he is lying, with outspread wings, on clouds and poppies, of which he wears a wreath. In the upper part of the painting, on the left, the chariot of Night.

Old collection.

**MARTIN** (JEAN-BAPTISTE), *called L'AÎNÉ, born in Paris, in 1659, died the 8th of October, 1735.*

Pupil of la Hire.

### 342 *Siege of Friburg (November 1677).*

H. 2,25. — W. 1,85. — C. — Heads 6,30.

In the fore ground, a group of five horsemen, among whom is seen the Marshal de Créquy, who commanded at that siege. Farther off, on the right, prisoners, led towards the plain; at the back of which a city is built, whose walls are washed by a river. — On the painting, on the left, is written the inscription of FRIBOURG.

Old collection.



**MARTIN** (PIERRE-DEDIS), *called LE JEUNE, was painting at the beginning of the XVIII<sup>th</sup> century.*

Pupil of van der Meulen.

**343** *Louis XV hunting the deer, near the rocks of Avon, at Fontainebleau.*

H. 0,39. — W. 0,50. — C. — Heads 0,16.

On the right, Louis XV, riding a white horse, and accompanied by his officers. Farther off, the deer is passing, followed by the hounds; and in the back ground, on the left, a huntsman is cantering, a whip in his hand. In the back ground, the palace of Fontainebleau. — This painting is signed : *P. D. Martin, dit le jeune, Peintre Ordinaire du Roy, 1730.*

Collection of Louis-Philippe.

**MAYER** (M<sup>lle</sup> CONSTANCE), *born in Paris, in 1778, died the 26th of May 1821.*

Pupil of Suvée, of Greuze, and particularly of Prud'hon.

**344** *The happy mother.*

H. 1,92. — W. 1,45. — C. — Nat. S.

A young woman, seen in profile, her head turned to the left, with bare neck and arms, is seated on a grassy seat, in a grove, at the foot of high trees, whose foliage admits the bright rays of the sun. She looks with delight at a child, sleeping on her knees.

Collection of Louis XVIII.

**345** *The sorrowing mother.*

H. 1,92. — W. 1,45. — C. — Nat. S.

In a wild country, faintly lighted by the moon, a woman, standing, her hair in disorder, and her arms hanging down, is weeping, and contemplating with

despair, a cross, under which the body of her child reposes.

Collection of Louis XVIII.

**MENAGEOT** (FRANÇOIS-GUILLAUME), *born in London, of French parents, the 9th of July, 1744, died in Paris the 4th of October 1816.*

Pupil of Augustin, Deshay, Boucher and of Vien.

### 346\* *Study arresting Time.*

H. 2,25. — W. 1,84. — C. — Nat. S.

On the left, Study, under the form of a woman, seated with an open book before her, and surrounded by the attributes of the Sciences, is arresting Time, holding his scythe in one hand, and an hour glass in the other. On the right, at her feet, are two genii; one of them is thrown down by Time; the other, kneeling on architectural designs, is beseeching him to spare the monuments they represent.

Napoleon Museum.

**MEYNIER** (CHARLES), *born in Paris, the 24th of November 1768, died the 7th of September 1832.*

Pupil of Vincent.

### 347 *The shepherd Phorbas presenting the young OEdipus to Peribee, wife of Polybes, King of Corinth.*

H. 2,00. — W. 2,65. — C. — Half S.

After having unbound OEdipus from the tree, on which he was hanging by the feet, on mount Cytheron, Phorbas brings him to the palace of Peribee. The queen, seated on her throne, is surrounded by her women, and by young girls, engaged in different kinds of work, from which they are diverted by the interest, with which the child inspires them. In the back ground, another shep-

herd, holding a dog in a leash. — Signed, on the left : *Meynier* pt. 1814.

Collection of Louis XVIII.

**MICHALLON** (ACHILLE-ETNA), *born in Paris, the 22d of October. 1796, died in the same city the 24th of September 1822.*

Pupil of David, Valenciennes, Bertin and of Dunouy.

### 348 *Landscape.*

H. 1,26. — W. 1,72. — C. — Heads 0,12.

In the center of the painting, men and women are looking at two peasants, dancing on a lawn, to the sound of the tabour, which a woman seated on the ground is beating. Among the spectators, is one standing, wrapped in a large mantle, with a high crowned hat on his head, and holding a gun. Farther off, on the right, a city, shaded by high trees; in the back ground, a vast plain, bounded in the horizon by hills. In the fore ground, on the right, a shepherd, seated on the ground, near the trunk of a fallen tree. — Signed, on the left : *Michallon* 1822.

Collection of Louis XVIII.

**MIGNARD** (PIERRE), *born in Troyes, in the month of November, 1610, died in Paris, the 13th of May, 1695.*

Pupil of Boucher, painter from Bourges, and of Vouet.

### 349 *The Virgin and the grapes.*

H. 1,23. — W. 0,95. — C. — Nat. S.

The Virgin, seated near a table, on which is a basket of fruit, holds on her knees the Infant Jesus, seated on a cushion; he raises the veil which covers the head of his mother, and is taking a bunch of grapes, which she is offering to him.

Collection of Louis XIV.

350 *Jesus on his way to Calvary.*

H. 1,50. — W. 1,98. — C. — Heads 0,58.

Simon the Cyrenean is relieving Christ of the weight of his cross. In front of the painting, on the left, the Virgin, saint John, and Magdalen, plunged in grief; farther off, the two thieves led to execution, the preparations for which are seen, on the summit of the mountain. — Signed, on a stone : P. MIGNARD PINXIT PARISIIS 1684 ÆTATIS SUÆ 73.

Collection of Louis XIV

351 *Ecce homo.*

H. 0,72. — W. 0,59. — Oval shape. — C. — Bust, Nat. S.

Christ is represented full face, crowned with thorns, and raising his eyes towards Heaven.

Napoleon Museum.

352\* *The Virgin in tears.*

H. 0,72. — W. 0,59. — Oval shape. — C. — Bust, Nat. S.

The Virgin is represented three quarters, her head turned to the left, her eyes raised towards Heaven, and her hands crossed on her breast.

Napoleon Museum.

353\* *Saint Luke painting the Virgin.*

H. 1,23. — W. 1,01. — C. — Heads 0,80.

On the left, saint Luke, a pallet and brushes in his hand, kneeling on a bench, before an easel, is painting on canvass the apparition of the Virgin, holding the Infant Jesus on her knees, and seated on the right, on a cloud. Mignard has represented himself, standing

behind the saint, holding a brush in one hand, and in the other, a sheet of paper, on which is drawn the subject of the painting. Signed, on the left : P. MIGNARD, PINXIT, 1695. ÆTATIS 83.

Collection of Louis XIV.

### 354 *Saint Cecilia singing the praises of the Lord.*

H. 0,74. — W. 0,56. — C. — Heads 0,55.

Under a rich portico, adorned with a curtain and columns, through which the country is seen, saint Cecilia, a turban on her head, richly attired, is seated, raising her eyes towards Heaven, and singing, accompanying herself on the harp. Near her, leaning on her knee, an angel, standing, holds an open music book. On the left, in the fore ground, a violoncello, placed against a table, covered with a cloth. On the right, on the ground, several musical instruments, at the feet of the saint. — On the fringe of the cloth covering the table, is written : P. MIGNARD. PINXIT ANNO 1691 ÆTATIS SVÆ 79.

Collection of Louis XIV.

### 355 *Faith.*

H. 0,49. — W. 0,62. — C. — Heads 0,55.

Seated on the ground, near an altar, she holds a cross, and an open book on her knees. On the right, a child is presenting the chalice to her ; and before her, two other children are supporting the Tables of the Law. — Signed, on the right, on the base of a column : P. Mignard pinxit 1692. Ætatis suæ 80.

Collection of Louis XIV.

### 356 *Hope.*

H. 0,49. — W. 0,62. — C. Heads 0,55.

She is seated on an anchor, and turns her eyes towards Heaven. On the left, before her, a child is carrying a palm branch in one hand, and is presenting to her with



the other, the crown of a blessed eternity. Two other children are seated on the right; one of them is holding a serpent, biting its tail; emblem of Immortality. — Signed on the left, in the lower part : *P. Mignard pinxit 1692. Ætatis suæ 80.*

Collection of Louis XIV.

**357** *Neptune offering his riches to France; allegorical allusion to Louis XIV.*

H. 3,42. — W. 7,20. — C. — Nat. S.

Neptune, standing in a chariot, drawn by two sea horses, is surrounded by Tritons and Nereids. He holds in one hand his trident, and in the other a crown, which he appears to be offering to two winged females, representing Victory. One of them is carrying trumpets, and the other a white banner, bearing a sun, and the device of Louis XIV. Above the latter, a Cupid is fluttering, holding a branch of lily. In the back ground, on the left, a temple, a city, a harbour, the sea, and vessels are seen.

Collection of Louis XIV.

**358** *Full length portraits of Louis de France, Dauphin (le grand Dauphin), of his wife, and of his young children.*

1° *Louis de France (le grand Dauphin), called Monseigneur, son of Louis XIV, born in 1661, died in 1711;*

2° *Marie-Anne-Christine-Victoire de Bavière, Dauphiness of France, born in 1660, died in 1690;*

3° *Louis de France, Duke de Bourgogne (at the age of 5 years), born in 1682, died in 1712; he was the father of Louis XV;*

4° *Philippe de France, Duke d'Anjou (at the age of 3 years), born in 1683 (King of Spain, Philippe V in 1700), died in 1746;*

5° *Charles de France, Duke de Berry (at the age of 18 months), born in 1686, died in 1714.*

H. 3,32. — W. 3,04. — C. — Nat. S.

The Dauphin and Dauphiness are seated in an apartment, and are both leaning on a table, placed between them. The Dauphin, on the left, is caressing a dog. The Dauphiness has near her, her youngest child, the Duke de Berry, seated on a green cushion. In the fore ground, the Duke d'Anjou, seated on a red cushion, is holding a black dog on his knees. On the right, the Duke de Bourgogne standing, holds a lance in his hand. On the same side, in the air, two Cupids are raising up a drapery.

Collection of Louis XIV.

359 *Portrait of Françoise d'Aubigné, Marchioness de Maintenon, born in 1635, died in 1719.*

H. 1,30. — W. 0,96. — C. — Half length, Nat. S.

She is represented seated in an arm chair, turned to the right, her left arm leaning on a table, holding a prayer book, and her right hand on her breast. She wears a green veil on her head, and over her dress, a blue velvet mantle, lined with erminé. An hour glass is on the table.

Old collection.

360 *Portrait of Pierre Mignard.*

H. 2,35. — W. 1,88. — C. — Full length, Nat. S.

He has painted himself seated, turned towards the right, and drawing, before a table covered with a cloth,

on which are placed a view of the Trajan column, and models of sculpture. In the back ground, on an easel, is a sketch of the cupola of Val-de-Grace, painted by Mignard. On the left, in the fore ground, the bust of the Marchioness de Feuquières, his daughter; a pallet and brushes.

Napoleon Museum.

**MOINE** or **MOYNE** (FRANÇOIS LE), *born in Paris in 1688, died in the same city, the 4th of June 1737.*

Pupil of Louis Galloche.

### 361 *Hercules destroying Cacus.*

H. 1,31. — W. 1,70. — C. — Half S.

Hercules penetrates into the cavern of Cacus, seizes him, throws him on the ground, and kills him with his club. Farther off, on the right, a river, leaning on an urn, and two naiads. In the back ground, frightened cows are seen.

Napoleon Museum.

**MONNOYER** (JEAN-BAPTISTE), *painter and engraver, born in Lisle, in 1634; died in London, the 16th of February, 1699.*

The name of his master is unknown.

### 362 *Gold vase fillod with flowers.*

H. 1,10. — W. 1,35. — C.

Peonies, lilies and other flowers, fill a gold vase in the form of a cup, placed on the right, on a pedestal, adorned with a bas-relief. On the side, on the left, on a blue cloth with gold fringe, a silver candelabra, and behind, another gold vase, of which the handles are decorated with heads of rams and dragons. In the back ground, a curtain, with large figures.

Old collection.

### 363 *Gold vase filled with flowers.*

H. 1,70. — W. 1,80. — C.

A chased gold vase, containing roses of different colours, tulips, hollyhocks, snowballs, lilies, poppies, and other flowers, is placed on a stone table, adorned with a bas-relief.

Old collection.

### 364 *Gold vase filled with flowers, and a red parrot.*

H. 1,26. — W. 1,10. — C.

A gold vase, adorned with heads of satyrs and rams, containing poppies, anemones and other flowers, is placed before a blue cloth, with gold figures. In the back ground, in the center, a column, partly concealing a vase, ornamented with grotesque heads. In the corner on the left, another vase, also with heads, of which only a small part is seen. In the fore ground, a red parrot.

Old collection.

### 365 *Gold vase with flowers, and parrots.*

H. 1,15. — W. 0,35. — C.

A gold vase, filled with poppies, anemones and other flowers, is placed on a stone table, partly covered with a white cloth, worked with gold. On the right, two parrots; the first is red; the second, which is not fully seen, has a black head.

Old collection.

### 366 *Silver vase filled with flowers.*

H. 1,27. — W. 1,10. — C.

A silver vase bearing an escutcheon with the arms of France, filled with poppies, marigolds, and small white

roses, is placed on a stone table; two tassels of a yellow curtain, raised, are hanging on the plinth.

Old collection.

### 367 *Blue vase filled with flowers.*

H. 1,70. — W. 1,80. — C.

Different kinds of flowers, among which are roses, poppies, tulips, and on the top part, a bunch of lilies, are placed in a blue vase, with gilt ornaments. The vase is on a stone pedestal, adorned with mouldings.

Old collection.

### 368 *China vase filled with flowers.*

H. 1,30. — W. 1,30. — C.

Poppies, lilies, white lilacs, hyacinths, and other flowers, are placed in a purple china vase, enriched with gold ornaments, and lions' heads, with rings. The vase is on a table, covered with a figured blue cloth, and edged with gold fringe. A yellow curtain with large patterns, raised, discovers the sky.

Old collection.

### 369 *Fruits, a china vase, and a table cloth.*

H. 1,08. — W. 1,06. — C.

Two melons, of which one is cut, apples, and large grapes, are placed on a purple table cloth, embroidered with gold, next to a Chinese vase, with gold handles.

Old collection.

## MONNOYER (*Attributed to*).

### 370 *Gold vase, filled with flowers.*

H. 0,98. — W. 1,25. — C.

A chased gold vase, filled with flowers, among which are seen, poppies, anemones and hollyhocks, is placed



on a table, covered with a cloth with red flowers. On the left, part of a blue and gold curtain; and on the right, a string, and a gold tassel. Blue sky in the ground.

Old collection.

### 371 *Gold vases, flowers, fruit, etc.*

H. 1,05. — W. 1,55. — C.

In the center, a gold vase, with a lid and handles, surrounded by grapes, is placed on a plinth of porphyry. On the left, two gold dishes, and flowers hanging down in wreaths; on the right, in a basket, a melon, pomegranates, an orange, grapes, citrons, and a few flowers. In the ground, on the same side, part of a curtain, and the sky.

Old collection.

### 372 *Gold basin filled with flowers.*

H. 1,74. — W. 1,90. — C.

Poppies, lilies, sun flowers and others, are placed together in a gold basin, on a wooden pedestal.

Old collection.

**MOSNIER** (JEAN), *born in Blois in 1600, died in the same city in 1650, according to Bernier; in 1656, according to Félibien.*

Pupil of his father, Jean Mosnier, painter on glass.

### 373 *Royal magnificence.*

H. 2,70. — W. 1,70. — C. — Larger than life.

Seated on a terrace, adorned with a balustrade, she holds in her left hand a caduceus, and leans her right arm on a horn of Plenty, from which are coming out wreaths and branches of laurel, united by a gold chain.

Collection of Louis XIV.

**NAIN (THE BROTHERS LE)**, *born in Laon, painted about the middle of the XVII<sup>th</sup> century.*

There is hardly any biographical information, about the three brothers, who bore this name.

### 374 *The Manger.*

H. 2,86. — W. 1,39. — C. — Nat. S.

On the right, and before saint Joseph, standing, leaning on a staff, the Virgin kneeling, and seen in profile, is covering with a veil, the Infant Jesus, lying on straw, in a manger. In the center, saint Elisabeth, kneeling, her hands joined in the attitude of adoration. On the left, also kneeling, a shepherd, seen in profile, holding a long staff. Behind him, a woman, standing; a shepherd turning back, and raising his eyes to Heaven, in which are seen four angels on clouds, one of whom, is holding a scroll, on which is written : *Ecce agnus Dei.*

Napoleon Museum.

### 375 *A blacksmith in his forge.*

H. 0,69. — W. 0,57. — C. — Heads 0,55.

Nearly in the center of the composition, the blacksmith before his forge, his head turned towards the spectator, seizes a bar of iron which he is heating; more on the right, and near him, a woman, seen full face, is standing, her hands crossed over each other. In the fore ground, on the same side, an old man, seated on a stool, is holding in one hand, a bottle, enclosed in wicker work, and in the other, a glass. A child is placed between him, and the woman. On the left, two other children, of whom the largest is pulling the chain of the bellows. In the center, a hammer on an anvil, which conceals the lower part of the blacksmith's body.

Old collection.

### 376 *Watering place for cattle.*

H. 0,91. — W. 1,17. — C. — Heads 0,60.

On the right, before a woman, standing, a peasant is raising a stone, covering a trough, in which a little

girl is dipping up water, in a shell. Near the trough, a goat, and a sheep. In the center of the composition, a woman, with a basket on her arm, accompanied by a little girl, and a young boy, playing on the flute. On the left, a peasant, whose back is turned, is holding a long staff, followed by two sheep. Near part of a wall, two peasants are leading a cow, towards the trough. On the ground, in the fore part of the painting, a basket upset, two cabbages, vegetables and fruit.

Old collection.

### 377 *A country dinner.*

H. 0,92. — W. 1,17. — C. — Heads 0,60.

On the right, near a house in which a man is seen, leaning on a low door, a peasant, seated before a table, half covered with a napkin, holds in one hand, an earthen bowl, and a spoon in the other. In the center, a woman is helping a little girl who is standing, to her share of the meal. Towards the left, another little girl, seated, is making lace. In the back ground, a man, standing, wrapped in a mantle, holding a staff, and leaning on an ass. In the fore ground, on the left, a dog, lying down, and a mug. On the right, a kettle, two earthen vases and a napkin.

Old collection.

## NAIN (*Attributed to LE*)

### 378 *Procession in the interior of a church.*

H. 0,54. — W. 0,65. — Cop. — Heads 0,38.

The procession is advancing towards the right, and is composed, beginning at the left, of two choristers in copes, a Bishop, wearing a mitre adorned with precious stones, and long red gloves embroidered with gold; two Deacons in dalmatics, of whom one is holding a book; an assistant, carrying the crosier; and two boys, with lighted wax tapers. In the back ground, on the left, a

raised brocade curtain. On the right, an altar, with a crucifix over it; and several figures in the shade.

Old collection.

**NATOIRE** (CHARLES-JOSEPH), *painter and engraver, born in Nîmes, the 3d of March 1700, died at Castel-Gandolfo, near Rome, the 29th of August 1777.*

Pupil of le Moine.

**379\*** *Venus asking from Vulcan weapons for Æneas.*

H. 1,10. — W. 1,50. — C. — Small S.

On the right, Venus, seen in profile, seated on clouds, a Cupid armed with a bow and arrows near her, holds out her hand to Vulcan, who, placed on the left, near an anvil, is holding a hammer, and carrying a cuirass in his arms. In the back ground, on the left, the cave of the god, and the three cyclops, at the forge. Between Venus and Vulcan, a flying Cupid is holding a helmet.

Napoleon Museum.

**380** *The three Graces.*

H. 0,92. — W. 1,38. — C. — Small S.

The three divinities are borne on clouds; one of them, in the center, is lying down, leaning on one of her sisters, seated by her side. Only part of the bust of the third, whose back is turned, is seen. They are holding a wreath of flowers, of which a fluttering Cupid, is holding the extremity. In the fore ground, a bow and arrows. — Signed : *C. Natoire.*

Old collection.

**381** *Juno.*

H. 1,00. — W. 1,32. — C. — Small S.

On the right, Juno, holding her scepter, seated on clouds on which zephyrs are sporting, appears to be

listening to Iris, personified by the rainbow. Behind the goddess, a peacock, and in the air, birds, fluttering.

Old collection.

**NATTIER** (JEAN-MARC), *born in Paris, the 17th of March 1685, died in the same city, the 7th of November 1766.*

Pupil of his father Marc Nattier.

### 382 *Magdalen.*

H. 0,71. — W. 0,76. — C. — Heads 0,70.

Dressed in white silk, she is seated in a grotto, and holds on her knees, the penitential psalms. On the right, through the opening of the grotto, a cascade, and buildings, at the foot of the mountain. — Signed : *Nattier pinxit.*

Old collection.

**OCTAVIEN** (FRANÇOIS), *born in Rome, died in Paris, in 1736.*

There is no biographical information about this artist.

### 383 *A fair at Vesoul.*

H. 1,35. — W. 1,95. — C. — Heads 0,30.

Several groups of men and women, are lying on the grass. Farther off, on the left, under a row of high trees, a man and woman are dancing, to the sound of the flute. On the right, in the fore ground, three horsemen are galloping towards the fête, and tents are erected, in front of a castle in the distance.

Napoleon Museum.

**UDRY** (JEAN-BAPTISTE), *painter and engraver, born in Paris, the 17th of March 1686, died at Beauvais, the 3d of April 1755.*

Pupil of Largillière.



**384** *Mitte and Turlu, greyhounds of the pack of Louis XV.*

H. 1,26. — W. 1,41. — C. — Nat. S.

Both are white, spotted with yellow; the one on the left, standing, is looking on that side; the other, lying down, turns its head towards the right. Near it is seen, a fountain surrounded with rose bushes. Farther off, on the right, a river, crossed by a fall of water, and a mountain, in the horizon. — Signed: *J. B. Oudry, 1725.*

Collection of Louis XV.

**385** *Mignonne and Sylvie, greyhounds of the pack of Louis XV.*

H. 1,31. — W. 1,60. — C. — Nat. S.

On the left, a black greyhound is lying down, its head turned to the right. The other one, of a yellowish colour, seen in profile, is running on the opposite side, looking towards the left. Farther off, on the right, a large tree. In the back ground, several buildings; a woody hill, in the horizon. — Signed: *J. R. Oudry, 1728.*

Old collection.

**386** *Blanche, slut of the pack of Louis XV.*

H. 1,22. — W. 1,56. — C. — Nat. S.

On the right, a white slut with yellow ears, is pointing a pheasant, concealed on the left, behind broom plants. An opening in the wood, discovers a river in the distance, and a mountain in the horizon. — Signed, on the left: *J. B. Oudry.*

Collection of Louis XV.

**387** *Hunting the wolf.*

H. 2,67. — W. 3,53. — C. — Nat. S.

The wolf, running towards the right, is defending himself against four dogs, trying to stop him. He has his

paw on one of the two greyhounds, who holds him by the neck, while the second is springing on his back. On the left, a large dog with long hair, is biting him on the belly; another, of the same breed, is attempting to seize him by the ear. — Signed, on the right: *J. B. Oudry, 1746.*

Collection of Louis XV.

### 288 *Dog watching game.*

H. 1,20. — W. 1,62. — C. — Nat. S.

A bittern placed on the ground, is tied by the leg, as well as a partridge, to the branch of a tree. On the right, in the shade, a white dog, spotted with brown, lying down, and turning his head to the left, towards the partridge. — Signed, on the left: *J.-B. Oudry, 1747.*

Old collection.

### 389 *Two cocks fighting.*

H. 1,16. — W. 1,30. — C. — Nat. S.

One of the cocks, conquered by the other, is lying on his back, his wings spread, and still fighting. In the back ground, a bush, part of a fence, and the base of a building. In the fore ground, on the right, a plant, growing among the stones. — Signed: *J.-B. Oudry, 1749.*

Old collection.

### 390 *A farm.*

H. 1,30. — W. 2,12. — C. — Heads 0,14.

On the left, the rustic buildings of a farm. At the foot of a large tree, a woman, seated, holding a little girl, and having before her, a country woman, spinning. Near the tree a donkey. In the center, a man, on a cart laden with hay, of which he is passing the bundles to another man, in a garret. One of the horses, taken out of the cart, is feeding. In the fore ground, a pool, ducks, cows and sheep. Quite to the right, a woman, drawing water

from a well. In the back ground, a field, labourers, a shepherd, and a river, winding between two hills. — Signed, on the stone trough, near the well : *J.-B. Oudry, peintre ordinaire du Roy, 1750.*

Collection of Louis XV.

### 391 *A dog, with a bowl near him.*

H. 1,15. — W. 1,35. — C. — Nat. S.

In a dark room, paved with stone, a white dog, spotted with yellow, is standing, the body turned to the left, the head towards the right. On the same side, on the ground, a Japanese bowl, filled with water.

Old collection.

**PAGNEST** (AMABLE-LOUIS-CLAUDE), *born the 9th of June 1790, died the 25th of May 1819.*

Pupil of David.

### 392 *Portrait of M. de Nanteuil-Lanorville.*

H. 1,27. — W. 1,02. — C. — Nearly full length, Nat. S.

He is represented seated in an arm-chair, turned to the right, bareheaded, his hair powdered. He wears a greenish frockcoat, with the ribbon of the Legion of Honour, in his button-hole; a yellow waistcoat, tight grey breeches, and top boots, with tassels. Before him, on the right, a table, on which papers, books, and a silk handkerchief are placed. — Signed *Pagnest 1817.*

Collection of Charles X.

**PARROCEL** (JOSEPH), *painter and engraver, born in Brignolles (Provence), in 1648, died in Paris, the 1st of March 1704.*

Pupil of his brother Louis Parrocel.

393 *A battle ; sketch.*

H. 0,46. — W. 0,62. — C. — Heads 0,16.

In the center of the composition, a fallen horse, without its rider. On the right, a cavalier, who has lost his helmet, and who rides a white horse, is firing a pistol. In the back ground, a body of cavalry, fighting.

Old collection.

394 *A battle ; sketch.*

H. 0,46. — W. 0,62. — C. — Heads 0,18.

In the center of the painting, on a mound, a horseman, blowing the trumpet, and wounded men, led away from the fight. In the fore ground, on the left, a monk, presenting a crucifix to one of them. In the back ground, the fight; and a plain, bounded by mountains in the horizon.

Old collection.

**PATEL SENIOR**, *born in Picardy, about the beginning of the XVII<sup>th</sup> century, died about 1676.*

Probably a pupil of Vouet.

395\* *Landscape. — Josabeth exposing Moses on the Nile.*

H. 0,92. — W. 0,82. — Oval shape. — C. — Heads 0,15.

On the left, in the fore ground, Josabeth, accompanied by a woman, is casting on the waters, the young Moses, placed in a basket of rushes. Farther off, on the same side, ruins of a monument of the Corinthian order. In the back ground, a bridge, of which four arches are seen, is thrown on a river, flowing at the foot of high hills. — Signed on the right, on a rock : P\* PATEL. 1660.

Old collection.

396\* *Landscape. — Moses burying in the sand, the Egyptian whom he had killed.*

H. 0,92. — W. 0,82. — Oval shape. — C. —  
Heads 0,15.

On the left, a cluster of trees. On the right, ruins of architecture, and in front of the painting, on the same side, Moses, burying in the sand the Egyptian, whom he had killed, for having ill-treated a Hebrew. Opposite to him, a man, seated on the shaft of a broken column. Signed on the left, on a stone : P\* PATEL 1660.

Old collection.

397 *Landscape.*

H. 0,73. — W. 1,50. — Oval shape. — C. —  
Heads 0,04.

On the left, the ruins of a palace of the Corinthian order, at the foot of which flows a river, whose course is interrupted by a fall of water; near the fall, two swans. In the fore ground, cattle, among the reeds which border a meadow, shaded on the right, by large trees.

Old collection.

398 *Landscape and architecture.*

H. 0,76. — W. 0,38. — Oval shape. — C. —  
Heads 0,03.

In the fore ground, on the left, two columns of a ruined temple, of which the base is reflected in the waters of a circular basin. Farther off, on the right, a house, adjoining a sort of tower. A man is descending a flight of steps, to welcome a traveller, who comes towards him, leaving his horse to another cavalier, who accompanies him. Mountains in the horizon.

Old collection.



399 *January ; snow scene.*

H. 0,45. — W. 0,65. — C. — Heads 0,04.

Two travellers on horseback, are riding towards a farm, at the door of which, several peasants are seen. Farther off, a vast edifice, and the steeple of a church ; in front, on the right, two arches of a bridge. On a sculptured stone, representing the sign of Aquarius, is written : JANVIER AP. PATEL. 1669.

Old collection.

400 *April.*

H. 0,44. — W. 0,68. — C. — Heads 0,04.

In the fore ground, on the right, near the ruins of a temple, fishermen are setting their nets in a canal, near a dam, on which a road passes. In the distance a deer is seen in the water, pursued by huntsmen. — On a sculptured stone, representing the sign of Taurus, is written : AVRIL AP. PATEL. 1699.

Old collection.

401 *August.*

H. 0,45. — W. 0,65. — C. — Heads 0,04.

Harvesters are cutting corn in a field, in the middle of which, a triumphal arch in ruins, is seen. On the left, in the distance, the entrance of a country villa, and a bridge on the right. — On a sculptured stone, representing the sign of Virgo, is written : AOVSST AP. PATEL. 1699.

Old collection.

402 *September.*

H. 0,45. — W. 0,65. — C. — Heads 0,04.

On the left, in a hollow road, shaded by high trees, and overlooked by ruins, two travellers are thrown on

the ground, by highwaymen. On the right, the remains of a circular temple ; and farther off, a village, built in the middle of a valley. On a sculptured stone, representing the sign of Libra, is written : SEPTEMBRE AP. PATEL 1699.

Old collection.

**PATER** (JEAN-BAPTISTE-JOSEPH), *born in Valenciennes in 1696, died in Paris, the 25th of July 1736.*

Pupil of Watteau.

### 403 *A village feast.*

H. 1,14. — W. 1,54. — C. — Heads 0,25.

On the right, in front of a rustic habitation, round which several tents have been erected, soldiers and women. One of them, dressed in white satin, is half lying on the knees of an officer, holding out his glass to a servant girl, who is pouring wine into it. Farther off, a soldier is dancing with a woman ; others are attending to the kitchen. In the fore ground, on the left, in the middle of a group of people, a woman riding, whose back is turned, is seen. Near her, a horseman, a soldier, sleeping on the ground, and another, with a glass in his hand. In the horizon, a city on a rock.

Napoleon Museum.

**PERRIER** (FRANÇOIS), *surnamed LE BOURGUIGNON, painter and engraver, born in Saint-Jean-de-Losne (Burgundy), in 1590, died in Paris, in July 1656.*

The name of his master is unknown.

### 404 *Acis and Galatea.*

H. 0,97. — W. 1,30. — C. — Heads 0,40.

On the left, on the sea, Galatea, in a chariot drawn by dolphins, is surrounded by Tritons and Nereids. Behind her, the shepherd Acis is standing. Farther off

on the right, lying on a rock, on the sea shore, the giant Polyphemus, holding a flute of reeds in one hand, is extending the other towards the young couple. On the coast, the flocks of Polyphemus.

Collection of Louis XIV.

#### 405 *Orpheus before Pluto.*

H. 0,54. — W. 0,70. — C. — Heads 0,45.

In the fore ground, on the left, Orpheus is playing on the lute, before Pluto, seated on the right, on a throne, behind which Proserpina is seen. A Cupid is holding the lute of Orpheus. In the back ground, flames and the infernal regions are seen.

Collection of Louis XIV.

#### 406 *Æneas and his warriors combating the Harpies.*

H. 1,50. — W. 2,20. — C. — Half S.

On the left, Æneas appears to be reassuring some woman, kneeling, and holding a child; while his companions are attempting to reach the Harpies, of whom one has fallen at his feet. Farther off, an old man and women, running away.

Old collection.

**PERRIN** (JEAN-CHARLES-NICAISE), *born in Paris in 1754, died about 1831.*

Pupil of Doven and of Durameau.

#### 407\* *Venus assisting at the dressing of the wounds of Æneas.*

H. 1,97. — W. 1,63. — C. — Nat. S.

In the center of the composition, Æneas, fainting, is supported by the physician Japis, who receives from the hands of Venus, borne on clouds, the balm he is going to pour on the wounds of the warrior.

Napoleon Museum.

408 *France, aided by Religion, consecrating to Notre-Dame-de-Gloire, the flags taken from the enemy.*

H. 2,20. — W. 1,50. — C. — Nat. S.

On the left, on clouds, Notre-Dame-de-Gloire is surrounded by angels, of whom one is holding a crown, the other a palm. On the right, in the fore ground, France under the form of a woman, kneeling, wearing the Imperial crown, and the mantle sprinkled with bees, is presenting to her the flags, taken from the conquered nations. Near her, standing, Religion, holding a cross.

Napoleon Museum.

**PEYRON** (JEAN-FRANÇOIS-PIERRE), *painter and engraver, born in Aix (Provence), the 13th of November 1744, died the 20th of January 1820.*

Pupil of Arnulfi, of Lagrenée the elder, and of André Bardon.

409\* *The funeral of Miltiades.*

H. 1,06. — W. 1,38. — C. — Heads 0,55.

Miltiades, accused of treachery by Zantippe, is condemned to death by the citizens of Athens, whom he had saved at the battle of Marathon. All that could be obtained, was to have the sentence commuted into a fine of 50 talents, which he was unable to pay; and for which he was put into prison. He died there, from a wound, received at the siege of Paros; and his son Cimon, was only allowed to pay him the last sad duties, after his friends and relations had given him the means of paying the fine, to which his father had been condemned. — On the left, in the prison, two men, carrying away on a litter, the body of Miltiades, followed by his son, overcome with grief. In the fore ground, on the right, a prisoner, stretched on the ground; a jailer is holding him with one hand, and taking with the other,

a chain fastened to a post. — Signed : *P. Peyron*  
F. Ro. 1782.

Old collection.

410\* *Alceste devoting herself to death, to save the  
life of Admetes, her spouse.*

H. 3,24. — W. 3,24. — C. — Nat. S.

On the left, Admetes, overcome with grief, is seated near the bed, on which Alceste is stretched, surrounded by her children, and her women, in tears. In the foreground, one of them turns back, presenting to Alceste her youngest son. In the back ground, on the left, a woman is throwing a veil on the statue of Hymen. — Signed : *P. Peyron* F. 1785.

Napoleon Museum.

411\* *Paulus Emilius, Conqueror of Perseus.*

H. 1,30. — W. 1,96. — C. — Heads 0,60.

On the right, Paulus Emilius, standing on the steps of his throne, behind which his guards are seen, is turning away in indignation, at the excess of abasement into which Perseus, King of the Macedonians has fallen, imploring the clemency of the conqueror for himself and his family, who accompany him. — Signed : *P. Peyron, inv. et f. en 1804, an 12 de la R.*

Napoleon Museum.

**PIERRE** (JEAN-BAPTISTE-MARIE), *painter and engraver, born in Paris in 1713, died in the same city, the 15th of May 1789.*

Pupil of Natoire.

412\* *Decollation of Saint John the Baptist.*

H. 0,97. — W. 1,31. — C. — Heads 0,65.

In front of a prison, the body of the beheaded saint, is stretched on the ground; the executioner, his sword



in his hand, and bending his knee, presents the head to Salome, standing on the right; while an attendant is receiving it in a basin. Farther off, soldiers, and a woman, in tears.

Old collection.

**PORTE** (HENRI-HORACE-ROLAND DE LA), *born in 1724, died the 23d of November 1793.*

There is no biographical information about this artist.

### 413 *A vase, globe, and musical instruments.*

H. 1,01. — W. 0,81. — C.

A vase of lapis-lazuli, set in gilt bronze; a music book, bagpipes of wory and velvet, adorned with gold fringe and braid; and a globe, are placed on a table.

Napoleon Museum.

**POTERLET**, *born in Epernay in 1802, died in Paris, in the month of May 1835.*

Pupil of M. Hersent.

### 414\* *Dispute between Trissotin and Vadius.*

(*Femmes Savantes* de Molière, act. 3, s. 5).

In the center of the composition, Vadius and Trissotin seated, are disputing. On the left, near a table, bearing a vase of flowers and shells; the foot of which is partly concealed by books, globes and instruments of natural philosophy, Belise is seated, a fan in her hand. Behind her, Armande standing. On the right, near a window, Henriette working, and Philaminte, her back turned, a black mantelet on her shoulders. A dog is barking at the two pedagogues.

Collection of Louis-Philippe.

**POUSSIN** (NICOLAS), *born aux Andelys (Normandy), in the month of June 1594, died in Rome, the 19th of November 1665.*

Pupil of Quentin Varin, of Ferdinand Elle and of l'Allemand.

### 415 *Eliezer and Rebecca.*

H. 1,17. — W. 1,98. — C. — Heads 0,68.

In the center of the composition, near a well, Eliezer in oriental costume, a turban on his head, seen in profile, turned to the right, is offering necklaces and bracelets to Rebecca, who, resting her right hand on her breast, appears to be hesitating to accept those rich presents. On the right, a group of three young girls; on the left, another group of nine women. Among the last, one is noticed, carrying a vase on her head, and stooping with care to take up another; finally, a woman, preoccupied by what is taking place, and turning towards Rebecca, continues pouring water into a vase, already full; she is told of her absence of mind, by one of her companions, kneeling on one knee, on the ground. In the distance, buildings, on hills.

Collection of Louis XIV.

### 416 *Moses rescued from the waters.*

H. 0,85. — W. 1,20. — C. — Heads 0,58.

Composition of seven principal figures. — Thermutis, daughter of the King of Egypt, standing on the shore, between two women of her suite, leaning on the shoulder of the younger, turned in profile towards the left, is pointing to the child, lying in a basket, which a man has just taken out of the water, and which a woman stooping, a knee on the ground, is taking in her hands. On the left, behind Thermutis, the Nile, under the form of an old man, half lying on a drapery, his back turned, and holding a horn of Plenty. On the other side of the river, a bark, with three men, landing on the shore,

on which two personages are seen. In the back ground, a pyramid, a large bridge, a city, and mountains.

Collection of Louis XIV.

#### 417 *Moses rescued from the waters.*

H. 1,21. — W. 1,95. — C. — Heads 0,50.

Composition of ten principal figures. — On the banks of the river, towards the center of the painting, Thermutis seen full face, supported by a young girl, placed behind her, and of whom only part of the bust is seen, is accompanied by six women. On the right, two are standing, one is kneeling near the basket of rushes, in which the young Moses is lying. On the left, two other women, also kneeling; and one stooping. On the same side, the boatman who found the floating cradle, is leaving the shore. On the right, in the fore ground, the allegorical figure of the Nile, turned towards the spectator, lying on a drapery, leaning on an urn, and holding a horn of Plenty, personified by a Sphinx. In the back ground, on the other bank, the city, with pyramids, rich buildings, palm trees, and on the Nile an antique bark, carrying nine personages, of whom two are preparing to pierce with a lance, a hippopotamus, swimming.

Collection of Louis XIV.

#### 418 *The young Moses trampling under his feet the crown of Pharaoh.*

H. 0,92. — W. 1,28. — C. — Heads 0,45.

In the center of a hall in his palace, Pharaoh, half lying on a couch, and the young Moses, trampling under his feet the crown of the King. On the left, near the couch, Thermutis, seated, accompanied by four women, of whom one is holding Moses in her arms; while another, probably his mother, arrests the arm of a priest, raising his poniard to strike the child. On the right, at the head of the bed, three priests or soothsayers. In the back ground, a large curtain.

Collection of Louis XIV.

# 419 *Moses changes into a serpent the rod of Aaron.*

H. 0,92. — W. 1,28. — C. — Heads 0,45.

On the left, in the interior of a hall, on each side of which draperies are hanging, Pharaoh, seen in profile, is seated, turned to the right. Behind his seat, two old men; towards the center of the composition, a young man, carrying the sacred ibis; another holding a vase, and a magician, standing, a rod in his hand. Before him another magician, whose rod has just been changed into a serpent, which the serpent of Aaron, is devouring, stoops, and attempts to separate the two reptiles. On the right, a group formed of Moses, of his brother Aaron, and three other personages.

Collection of Louis XIV.

# 420 *The Israelites gathering manna in the desert.*

H. 0,49. — W. 2,00. — C. — Heads 0,52.

In the middle of a desert, covered with steep rocks, Moses standing, is showing the sky charged with thick clouds, to several Hebrews, prostrate before him, while others, their hands raised, are imploring the divine clemency. Near Moses, his brother, the High Priest Aaron, is giving thanks to the Lord. On the right, two young boys are fighting for the manna, spread on the ground. Near them, a person is carrying a basket full of it to an old man, seated on the opposite side, to whom a young woman, kneeling in the fore ground, her back turned, and holding a child on her arm, is pointing. Behind the latter, two men and a woman, are gathering the manna on the ground, and a young girl is spreading her dress to receive that which is falling from Heaven. On the left, a sick man is rising up, leaning on a staff. In the fore ground, a woman, seated, is feeding her mother with her milk, bending with tenderness over her child. Near this group, a man standing, in the attitude of astonishment and admiration. In the back ground, tents, lighted fires, and scattered figures.

Collection of Louis XIV.

421 *The Philistines attacked with the plague.*

H. 1,45. — W. 1,92. — C. — Heads 0,60.

In the middle of the public square of Azot, surrounded by rich buildings, in the fore ground, a dead woman, stretched on the ground. On her left, one of her children, also dead; on her right, another younger one is crawling towards her, while a man, bending over her body, and wiping with part of his garment, his eyes wet with tears, is endeavouring to put away the child from the breast of its mother. On the right, a man, holding his breath, by covering his mouth with his hand, is coming out of a palace, accompanied by a woman, and a child. At their feet, a man, bent down, and only separated from a dying woman, by the shaft of a column. Farther off, two men are carrying off a corpse, in a shroud. On the left, between the columns of the temple of Dagon, the ark of the Covenant, which the Philistines had taken from the Israelites, conquered by them, at Aphec. Opposite to the ark, the idol overthrown, its head and hands separated from the body. The astonished crowd is contemplating this prodigy. In the fore ground, a man standing, is looking with compassion, at a man lying down, near the fragment of a column. In the back ground, as far as the extremity of a street, leading perpendicularly to the Square, dead bodies, lying on the ground.

Collection of Louis XIV.

422 *Judgment of Solomon.*

H. 1,01. — W. 1,50. — C. — Heads 0,55.

In the center of the composition, Solomon, seated on an elevated throne, is extending his hands, and is about pronouncing the sentence. In the fore ground, before the throne, the two mothers, kneeling; one is expressing her terror, at the sight of her child, whom a soldier, armed with a sword, is holding by the foot; the other, carrying the body of the dead child, is insisting with energy on the execution of the judgment. A soldier, leaning on a shield, is turning away his head. On the



side of the bad mother, two men, three women and a child, are showing their astonishment and affright.

Collection of Louis XIV.

### 423 *The adoration of the Magi.*

H. 1,63. — W. 1,74. — C. — Heads 0,80.

On the left, in front of the ruins of a temple, the Virgin is seated, holding on her knees the Infant Jesus; saint Joseph is behind her. The three Kings are prostrate before the Saviour, and depositing their presents at his feet; they are followed by attendants, and soldiers. In the back ground, on the right, their horses are seen.

Napoleon Museum.

### 424 *Holy Family.*

H. 0,68. — W. 0,51. — C. — Heads 0,44.

On the right, the Virgin seated, holds on her knees the Infant Jesus, who is caressing the young saint John. The latter is presented to him by saint Elisabeth, kneeling on the left, opposite to the Virgin. Behind the group, saint Joseph, standing, his hands joined. In the back ground, a river, buildings, and high mountains, in the horizon.

Collection of Louis XIV.

### 425 *Holy Family.*

H. 0,94. — W. 1,22. — C. — Heads 0,60.

The Virgin, seated at the foot of a cluster of trees, holds on her knees the Infant Jesus, to whom the young saint John, supported by saint Ann, is presenting a scroll, on which is written : *Agnus Dei*. Saint Joseph, seated behind the group, is contemplating the scene. Farther off, on the left, buildings are seen; and in the back ground, on the right, a river, a city, and mountains in the horizon.

Collection of Louis XIV.

## 426 *The blind men of Jericho.*

H. 1,19. — W. 1,76. — C. — Heads 0,52.

On the right, Jesus, coming out of Jericho, with the apostles Peter, James and John, touches the eyes of one of the two blind men, kneeling before him. The nearest to Christ is leaning on a stick; the other is extending his hands, towards the Saviour. Behind Jesus, a man is bending, to examine closely this prodigy. More to the left, a woman is holding a child in her arms; another woman is seated before the door of a house. In the back ground, rich buildings, overlooked by a high woody mountain.

Collection of Louis XIV.

## 427 *The woman taken in adultery.*

H. 1,22. — W. 1,95. — C. — Heads 0,52.

In the middle of a public square, surrounded by rich buildings, the woman taken in adultery, is weeping, kneeling before Christ, standing in the midst of Scribes and Pharisees. Among the five personages, placed on the right, three are stooping down, and looking at the words, which Jesus has traced on the ground. On the left, another group of five men. Farther off, and in the center of the composition, a woman, carrying a child in her arms.

Collection of Louis XIV.

## 428 *Jesus Christ instituting the sacrament of the Eucharist.*

H. 3,25. — W. 2,50. — C. — Nat. S.

In a hall, ornamented with columns and pilasters of the Ionic order, Christ standing, turned to the left, in front of the holy table, on which is placed the chalice, is holding in a patine the broken bread, which he is going to distribute to his disciples, standing, or knee-

ling around him. In the back ground, a lighted lamp, suspended by a chain to the ceiling.

Collection of Louis XIII.

#### 429 *The Assumption.*

H. 0,51. — W. 0,40. — C. — Heads 0,40.

The Virgin, standing, her eyes turned towards Heaven, her arms extended, is ascending in the air supported by four angels. On the lower part of the painting, a vast plain, and a city in the horizon.

Collection of Louis XIV.

#### 430 *Apparition of the Virgin to Saint James the Elder.*

H. 3,01. — W. 2,42. — C. — Nat. S.

On the left, the Virgin, whose mantle an angel is holding up, seated on clouds, above a column of jasper, is holding the Infant Jesus on her knees, and showing to saint James and his companions, in the attitude of adoration, the spot where a chapel is to be consecrated to her. In front of the painting, one of the companions of the saint, is prostrate, with his face turned towards the ground. — The legend states that saint James built a chapel, in which the column of jasper was preserved.

Collection of Louis XIV.

#### 431 *The death of Sapphira.*

H. 1,22. — W. 2,00. — C. — Heads, 0,70.

On the right, saint Peter, accompanied by two apostles, is extending his hand towards Sapphira, struck down before him. While a woman is hastening to succour her, a man who supports her by the arm, appears to be interceding in her favour with the apostles. Behind the group, a mother, carrying her child, turns back and attempts to draw away another woman, who is looking with compassion at the scene. Farther off, an old

man is leaving the spot, with indignation. In the back part of the painting, a piece of water, surrounded by rich edifices.

Collection of Louis XIV.

**432** *Saint John baptizing on the banks of the Jordan.*

H. 0,94. — W. 1,20. — C. — Heads 0,38.

On the banks of the river, Saint John, standing, clothed in a lamb's skin, is baptizing two men, kneeling before him. In the fore ground, on the right, a woman kneeling, is presenting her young child to him; on the left, men are taking off their garments; farther off, three old men, and a young one on horseback, are contemplating the scene. On the other side of the river, a bark, full of people; mountains in the horizon.

Collection of Louis XIV.

**433** *Saint Paul in a trance.*

H. 1,48. — W. 1,20. — C. — Heads 0,65.

In the midst of the clouds, Saint Paul, in a trance, his arms extended towards Heaven, is borne upwards by three angels. One of them holds with one hand the left arm of the apostle, and with the other, is pointing out to him, the celestial abode. In the lower part of the painting, on the steps of an edifice, a book, and a long sword, the attributes of Saint Paul. In the back ground, a vast plain, and mountains in the horizon.

Collection of Louis XIV.

**434** *Saint Francis-Xavier recalling to life the daughter of an inhabitant of Cangorima (in Japan).*

H. 4,44. — W. 2,34. — C. — Nat. S.

Saint Francis and Jean Fernandez, his companion, are praying on each side of the bed of a young girl,

whose head is supported by a woman, placed near her pillow, on the left. Another woman in tears, throws herself with open arms, on the body. Several Indians are joining their hands, and are showing their astonishment at the miracle. In the upper part, Christ appears, in the middle of a glory, accompanied by two angels, in the attitude of adoration.

Collection of Louis XV.

### 435 *The rape of the Sabines*

H. 1,50. — W. 2,07. — C. — Heads 0,70.

On the left, on the peristyle of a palace, near which lictors are seen, Romulus standing, accompanied by two senators, gives, by raising his mantle, the signal to the Romans, to carry off the Sabine women. An aged female, kneeling before Romulus, is imploring his clemency. On the right, in front, a young girl on the ground, pursued by a soldier, takes refuge in the arms of her mother. About the center of the painting, a disarmed Sabine is taking flight. On the left, a woman is seized by the hair, her ravisher, whose helmet has fallen off. Farther off, two cavaliers; one of them is about seizing a woman, whom a soldier is bringing to him, holding her in his arms. In the back ground, a temple and other buildings.

Collection of Louis XIV.

### 436 *Camillus abandoning the school master of the Falisques to his scholars.*

H. 2,52. — W. 2,68. — C. — Nat. S.

On the left, Camillus, on an elevated seat, is surrounded by lictors and Roman ensigns; he leans on a staff of command, and is pointing out to a soldier, the way to the city. Four children, armed with rods, are striking the school master, despoiled of his garments. In the distance, the parents of the young Falisques, are seen leaving the city, uneasiness depicted on their countenances.

Old collection.



437 *Rescue of the young Pyrrhus.*

H. 1,16. — W. 1,60. — C. — Heads 0,45.

Eacides, King of the Molossi, having been driven out of his Kingdom, by rebels; Angelus and Androclides, his friends, fled with the young Pyrrhus, his son, and the women who attended on him. Closely pursued in their flight, they defended themselves against the enemy, and succeeded in reaching, at the end of the day, a river whose waters had overflowed. Unable to ford it, they apprised the Megarians placed on the other shore, of their situation, by tracing a few lines on two pieces of the bark of an oak tree, which they threw across to the other bank, having fastened one of them to the pike of a lance, and rolled the other round a stone. The Megarians built a raft, crossed the river, and Pyrrhus was saved. — In the fore ground, near the river, personified by an allegorical figure, lying on the ground, the soldiers are throwing the pike and stone; one is holding the young Pyrrhus, the other, showing him to the Megarians, of whom he is imploring the succour. Near the child, three women; one kneeling with her back turned; two others standing, looking with affright towards the faithful servants, engaged in repulsing the enemy. On the other side of the river, the Megarians on the shore, a statue of Mercury, and the entrance of the city.

Collection of Louis XIV.

438 *Mars and Venus.*

H. 0,81. — W. 1,45. — C. — Heads 0,60.

In the fore ground, on the left, the goddess, naked, lying on a drapery covered with flowers, is raising one of her arms, and leaning on the other. Mars unarmed, with only his helmet on his head, is also lying down, caressing the chin of Venus, with his hand. Behind them, a Cupid is holding a torch, and another one in the chariot of the goddess, is letting fly a dove. On the right, swans, and a host of Cupids; one of them, an arrow in his hand, a quiver on his shoulder, riding a stag, runs over in his haste, other Cupids, who, to arrest his course,

are opposing him with lighted torches, and the shield of Mars. In the back ground, a Cupid, handing a paper to Adonis.

Collection of Louis XIV.

#### 439 *Mars and Rhea Sylvia.*

H. 0,74. — W. 1,45. — C. — Heads 0,60.

On the left, Sylvia, daughter of Numitor, is seated on the ground, sleeping, leaning on a mound, and holding the vase with which she came to draw water in the Tiber. Behind her, a Cupid lying on a drapery, two others shooting arrows, and a fourth one, flying towards Mars, who is seen, on the right, in the distance, standing in a chariot, drawn by lions. Between the god and the young girl, the Tiber personified, with his back turned, is seated on the grass, having near him Romulus and Remus, children to whom Sylvia is destined to give birth; and also the wolf that suckled them.

Old collection.

#### 440 *Bacchanalian revels.*

H. 0,97. — W. 1,36. — C. — Heads 0,70.

On the left, near a cluster of trees, a faun is supporting a child, to whom a satyr stooping, is offering a cup, filled with the juice of the grape, which he is pressing with his hand. Behind the group, a bacchante, leaning on a thyrsus; and farther off, two children, embracing each other. On the right, quite in the fore ground, a bacchante naked, sleeping, lying on a drapery, her head seen in profile, is leaning against a mound, a child reposing on her breast, and another playing with a goat. In the back ground, two fauns at the foot of a tree, and high mountains, in the horizon.

Collection of Louis XIV.

#### 441 *Bacchanalian revels.*

H. 1,21. — W. 1,75. — C. — Heads 0,70.

In the center of the painting and in front, a group of three figures, seated on the ground. It is composed of

nymph or bacchante, playing on the lute; of another female, listening to her, holding a stiletto in her hand, and leaning on the leg of a faun, whose back is turned, crowned with vine leaves, and who is raising his cup in the air. Behind the group, a woman standing, holding in one hand a bunch of grapes, and with the other, filling a cup, held out to her by a child. On the right, one child is attempting to frighten another, by hiding his face in a mask. On the left, in the fore ground, a child lying down, asleep. Farther off, in the shade of high trees, Bacchus, stretched on a bed of grapes and vine leaves. A faun is pouring wine on his head, out of a cup; another is bringing a goat to him. Landscape.

Collection of Louis XIV.

#### 442 *Narcissus and Echo.*

H. 0,74. — W. 0,99. — C. — Heads 0,60.

In the fore ground, Narcissus dead, is stretched on the ground, on the brink of a rivulet; near his head, the flowers which bear his name are growing. Farther off, on the right, Cupid standing, holding a lighted torch; and on the left, the nymph Echo, lying on a rock.

Collection of Louis XIV.

#### 443 *The triumph of Flora.*

H. 1,65. — W. 2,41. — C. — Heads 0,80.

On the right of the composition, Flora, seated on a chariot, richly ornamented, drawn by two Cupids, or rather two Zephyrs, is accompanied by a numerous escort of nymphs, young men, and Cupids, carrying flowers, some in their hands, others in baskets. Two Cupids are fluttering over her head, on which they are about placing a crown. A warrior, standing, his back turned, is presenting her with flowers, on a shield. On the left, men, women, and children, are preceding the chariot, singing and dancing. In the fore ground, on the same side, a river and a naiad, lying on a drapery. On the right, a woman, kneeling, picking a flower.

Collection of Louis XIV.

444 *The concert.*

H. 0,57. — W. 0,52. — C. — Heads 0,35.

Three Cupids, seated on the ground, are singing. One standing is playing on the violoncello; another is advancing, holding a wreath in each hand. Landscape, and mountains in the horizon.

Old collection.

445 *The shepherds of Arcadia.*

H. 0,85. — W. 1,21. — C. — Heads 0,58.

In the middle of a desert plain, three shepherds, holding long staffs, and a young girl in antique costume, are standing before a tomb, shaded by trees. On the left, the eldest, kneeling, is pointing to those words, traced on the stone: ET IN ARCADIA EGO. Behind him, one of his companions, crowned with flowers, is standing, lost in thought, with his arm leaning on the edge of the monument. On the right, the third shepherd, also wearing a wreath, is bending over the tomb, and pointing out the inscription to the young girl, who is seen in profile, standing before him, her hand resting on his shoulder. In the back ground, steep mountains are seen.

Collection of Louis XIV.

446 *Time, protecting Truth from the attacks of Envy and Discord.*

Round shape. — Diameter 2,97. — C. — Nat. S.

Time, under the form of an old man, borne in the air by wings, is carrying in his arms Truth, personified by a naked woman, her arms opened, her looks turned towards Heaven. On the right, a child with wings, is carrying the attributes of the god, a scythe and a serpent, biting its tail. In the lower part of the composition, on the right, Envy with serpents in her hair. On the left, Discord, holding a poniard in one hand, and a lighted torch in the other.

Collection of Louis XIV.



447 *Portrait of Poussin.*

H. 0,95. — W. 0,75. — C. — Bust Nat. S.

He has painted himself turned to the right, wrapped in a large mantle, his head bare, and seen nearly full face. He wears long hair, moustaches, a beard on his chin; and his right hand, a ring on the little finger, is leaning on a sort of roll of papers, tied in the middle by a string. Behind him, several framed paintings; on one of them is seen the bust of a woman, in profile, wearing a diadem on which an eye is painted; the two arms of the figure of a man, which is not seen, are extended towards her. Poussin has no doubt wished to symbolize in this manner, Painting, and the love he bore to it. On another canvass, the following inscription is written:

EFFIGIES NICOLAI POVSSINI ANDEL  
YENSIS PICTORIS. ANNO ÆTATIS 56  
ROMÆ ANNO JUBILEI  
1650.

Napoleon Museum.

448 *Spring, or the terrestrial paradise.*

H. 1,17. — W. 1,60. — C. — Heads 0,20.

In a landscape, covered with rich vegetation, and peopled by animals of different kinds, near a mass of rocks, overlooking a cascade, Adam is seated on the grass; while Eve, one knee on the ground, holds him by the arm, and is showing to him, the tree of the Knowledge of good and evil, where the tempter has taken refuge. In the upper part of the painting, on the right, God the Father, borne on clouds is seen. In the back ground, mountains, and a river.

Collection of Louis XIV.

449 *Summer; or Ruth and Booz.*

H. 1,17. — W. 1,60. — C. — Heads 0,32.

In a vast plain covered with corn, and bounded in the horizon by hills with buildings on them, women are



engaged in reaping. On the right, a man, seated on a sheaf, is playing on the bagpipes. Farther off, on the same side, a farm boy is making horses trample on the corn, spread out in the field. On the left, in the shade of a large tree, two women are filling vases. In the center of the composition, in the fore ground, Ruth is kneeling before Booz, who orders a servant placed opposite to him, leaning on a lance, not to prevent her from gleaning.

Collection of Louis XIV.

450 *Autumn, or the bunch of grapes of the promised land.*

H. 1,17. — W. 1,60. — C. — Heads 0,60.

In a valley, at the back of which are seen, on the right, the fortifications of a city, a woman, standing on a ladder, is gathering the fruit of a high tree. In the fore ground, the two spies sent by Moses into Canaan, are carrying on a stick, an enormous bunch of grapes, proof of the fertility of the country.

Collection of Louis XIV.

451 *Winter, or the Deluge.*

H. 1,17. — W. 1,60. — C. — Heads 0,28.

The cataracts of the Heavens are let loose ; the sun shines no more ; flashes of lightning alone illuminate the scene ; the air, the water, and the earth, all present the same mournful and uniform tint ; the inundation still continues, and only allows the tops of some habitations, to be seen. The ark built, by the order of the Lord, is seen in the distance, floating peacefully. Nearer, in a spot where the waters are flowing into a cascade, a boat, half sunken, is dashed by the waves against the rocks, and is broken on them. Two of the four persons who had taken refuge in it, are about to be swallowed up by the waves ; two others still cling to it ; and one of them, with upraised hands, implores the divine clemency. Farther off, on the left, the serpent, cause of

the flood, is crawling through the rocks. On the right, near another mass of rocks, where a serpent is also seen, rolled round the branch of a tree, a bark, guided by a man, is carrying a woman, holding out to her husband, who has reached the rock, her child, still too far off for him to catch it. A man, drowning, is attempting to cling to the bark; and in the fore ground, two men, one on horseback, the other, holding a plank, are vainly struggling against the waves.

Collection of Louis XIV.

### 452 *Orpheus and Eurydice; landscape.*

H. 1,20. — W. 2,00. — C. — Heads 0,30.

On the right, seated on a stone, Orpheus inspired, is singing, accompanying himself on his lyre; two women seated at his feet, and a young man, standing, are listening to him, with attention. Towards the center of the composition, Eurydice, engaged in gathering flowers, has just been stung by a serpent, and the basket which she was holding, has fallen from her hands. Farther off, on the banks of the Peneus, which crosses the painting, a man, fishing with a rod. In the back ground, men bathing, others towing boats. The landscape represents a view of the bridge, and of the castle of Saint-Ange.

Collection of Louis XIV.

### 453 *Diogenes throwing away his bowl; landscape.*

H. 1,61. — W. 2,20. — C. — Heads 0,35.

In the fore ground, on the right, near a spring, shaded by high trees and shrubs, Diogenes, standing, and leaning on a staff, is looking at a young man stooping, who is drinking in the hollow of his hand, and has just been throwing away his bowl. A sinuous road leads to a river, flowing between mountains, on which are seen, on the left, the entrance of the city of Athens; and on the right, country villas. Numerous figures are scattered in the country. Farther off, philosophers,

lying on the ground, are conversing with their disciples; in the distance, men are fishing, others are bathing.

Collection of Louis XIV.

**PRINCE** (JEAN-BAPTISTE LE), *painter and engraver, born in Metz in 1733, died at Saint-Denis-du-Port, near Lagny-sur-Marne, the 30th of September 1781.*

The name of his master is unknown.

#### 454 *The Guard House.*

H. 0,43. — W. 0,35. — Cop. — Heads 0,20.

In the center of the composition, a young man, standing, wearing a helmet adorned with feathers, accompanied by another soldier, resting his hands on his shoulder, is singing, holding a glass of wine in his hands; and has just been signing an engagement, which a man, seated before a table, is drawing up. On the right, a soldier seated, seen in profile, in armor, one hand leaning on a cane. On the left, two soldiers with their backs turned, are also seated before a table, on which money and a jug are seen. Farther off, a woman in tears, held by two soldiers. In the back ground, on the parapet of the rampart, several soldiers, one of whom is blowing a trumpet. — Signed : *Le Prince 1776.*

Collection of Louis XVI.

**PRINCE** (A.-XAVIER LE), *born in Paris in 1799, died in Nice, in 1826.*

His master is unknown.

#### 455 *Shipping of cattle in a sloop at Honfleur.*

H. 1,31. — W. 1,63. — C. — Heads 0,22.

On the left, on the wharf, fishing smacks, of which the sails are seen; farther off, the gate of the town. In

front, sheep, lying on the ground, and baskets of oysters, — Signed on the right, on a box : A. X. LEPRINCE 1823.

Collection of Charles X.

**456** *Passage of the Susten (canton of Uri), Switzerland.*

H. 0,81. — W. 1,01. — C. — Heads 0,25.

In the right, among the ice, a flock of goats, watched by a young shepherd; and two travellers, holding open parasols. On the left, another traveller is drawing in an album. Near the latter, a guide is seen, carrying luggage on his back. In the back ground, a herd of cattle. — Signed : 1824. A. X. Leprince.

Collection of Charles X.

**PRUD'HON** (PIERRE), *born in Cluny (Saône-et-Loire), the 4th of April 1758, died in Paris, the 16th of February 1823.*

Pupil of Desvoges, painter from Dijon.

**457** *Christ on the cross.*

H. 2,65. — W. 1,75. — C. — Nat. S.

On the right, Christ is nailed on the cross, which Magdalen, kneeling, is embracing. On the left, the Virgin, fainting, supported by a holy woman. — Signed, at the foot of the cross : P. P. Prud'hon *Pxit* 1822.

Collection of Louis XVIII.

**458** *The Assumption.*

H. 2,15. — W. 1,45. — C. — Nat. S.

The Virgin, wearing a white dress, with a gold belt, and wrapped in a large blue mantle, is ascending in the air, her arms extended, her eyes raised towards Heaven,

and borne by five angels; above her head, a crown of stars. In the back ground, a host of angels are contemplating the Virgin.

Collection of Louis XVIII.

#### 459 *Justice and divine Vengeance pursuing Crime.*

H. 2,43. — W. 2,92. — C. — Nat. S.

On the left, in a deserted spot, covered with rocks, lighted by the moon, a man, a poniard in his hand, wearing a tunic and a mantle, is hastening away. On the right, the naked body of a murdered youth, is stretched on the ground. Over the victim, Vengeance, holding a torch, ready to seize the murderer, and Justice, personified by the scales and sword, are flying in the air. — Signed, on the left : P. P. Prud'hon 1808.

Collection of Charles X.

#### 460 *Portrait of M<sup>me</sup> Jarre.*

H. 0,65. — W. 0,55. — Oval shape. — C. — Bust Nat. S.

She is turned towards the left, and her head, seen nearly full face, is dressed with a wreath of field flowers. She wears a low necked white dress, the bodice and sleeves of which, are striped with gold. Her arms are bare. A red cashmere shawl is thrown over her shoulders.

Collection of Louis-Philippe.

#### 461 *Portrait of the naturalist Bruun-Neergaard.*

H. 0,46. — W. 0,38. — C. — Bust Nat. S.

He is seen three quarters, turned to the right; he wears a black coat, and a white neckcloth.

Bought in 1849.



**PUGET** (FRANÇOIS), *painter and architect, died in 1707.*

Pupil of his father Pierre Puget and of Laurent Fauchier.

**462** *Portrait of Pierre Puget, a celebrated sculptor, born in 1622, died in 1694.*

H. 0,75. — W. 0,61. — C. — Bust Nat. S.

He is represented at a very advanced age, his body turned towards the left, and his head bare, seen nearly full face. He wears a white neckcloth, tied carelessly round his neck; and a morning gown with large figures, lined with green silk.

Collection of Louis-Philippe.

**463** *Portraits of several musicians and artists of the time of Louis XIV.*

H. 1,47. — W. 2,12. — C. — Half length Nat. S.

Eight men round a table, are preparing to sing a piece of music. Two are seated; one is placed on the left, seen in profile, raising his head, holding a violin in his right hand, and in the left, a piece of music, on which the following words are written several times : *celebrate col canto di Lvigi immortal la gloria el vanto*; the other, towards the right, dressed in red, is represented nearly full face, playing on the guitar. The six other personages are standing behind them : the first, beginning on the left, holds a piece of music, with the same words; the second, of whom only the head is seen, wears a striped turban; the third, having a toque adorned with feathers, passes his right hand behind the shoulder of the man seated on the left, and points to the music; the fourth has a furred cap and robe; the fifth placed behind the second of the seated personages, wears a purple toque, ornamented with a white feather; he is making a sign with the right hand. The last is young, bare-headed, engaged in tuning a guitar. Another guitar is lying on the table, covered with a green cloth; also a music book, bound in parchment; and a paper, on which is written : *F. Puget 1684.*

Collection of Louis XIV.

**RAOUX** (JEAN), born in Montpellier in 1677, died in Paris, in 1734.

Pupil of Ranc and of Bon Boulogne.

464 *Telemachus relates his adventures to Calypso, in presence of Eucharis and of the other nymphs.*

H. 1,14. — W. 1,48. — C. — Heads 0,50.

In the center of the composition, Calypso, surrounded by her companions, seated on a mound, her left arm leaning on a cushion, is listening to the young Telemachus, seated near her, and accompanied by Mentor. On the left, in the fore ground, a nymph, holding a lyre. In the back ground, on the same side, the grotto of Calypso; women setting a table, and engaged in preparations for a repast. On the right, the sea, and a vessel wrecked on the coast.

Old collection.

**REGNAULT** (JEAN-BAPTISTE), born in Paris, the 19th of October 1754, died in the same city, the 12th of November 1829.

Pupil of Bardin.

465 *Christ taken down from the cross.*

H. 4,20. — W. 2,38. — Arched shape. — C. Nat. S.

The body of Christ is lying in a winding sheet; the Virgin, prostrate, and supported by Magdalen, is extending her hands, and raising her eyes towards Heaven. On the right, near her, an old woman, with her hands joined; and behind her, Saint John, standing, his head bent down, is contemplating the body of Christ. Farther off, on the left, one of the holy women is embracing the foot of the cross, behind which, Joseph of Arimathea and Nicodemus, are kneeling. — Signed : *Regnault de Rome.* f. 1789.

Collection of Louis XVI.

### 466 *Education of Achilles by the centaur Chiron.*

H. 2,61. — W. 2,10. — C. — Nat. S.

The young Achilles, standing, a bow in his hand, is preparing to shoot a dart; he turns his head to the left, listening to the centaur Chiron, who, placed behind him, seems to be showing him with two arrows, the way to use his weapon. On the right, at the feet of Achilles, a dead lion; on the left, a lyre, placed on a drapery. In the back ground, high rocks; on the summit of one of them, a serpent is seen.

Napoleon Museum.

### 467 *Pygmalion, kneeling, implores Venus to animate his statue.*

H. 1,20. — W. 1,40. — C. — Nat. S.

Pygmalion, seen half length, holding a sculptor's hammer, is on the right, near his statue.

Old collection.

### 468 *Origin of Painting.*

H. 1,05. — W. 1,40. — C. — Half length, Nat. S.

Dibutade, her back turned, seated on a fragment of architecture, traces on the wall, the shadow of the profile of her lover, standing on the right, leaning on a pedestal. On the left, a dog, near the young Corinthian girl.

Old collection.

**RESTOUT** (JEAN), *second of the name, born in Rouen, the 26th of March 1692, died in Paris, in the Louvre, the 1st of January 1768.*

Pupil of his uncle, Jean Jouvenet.

469 *Christ curing the paralytic.*

H. 3,84. — W. 4,58. — C. — Nat. S.

In the center of the composition, under an angel, hovering in the air, Christ, coming down the steps of a temple, followed by his disciples, is speaking to a paralytic, lying on the ground, near a basin. On the right, two persons, attempting to raise a sick man; and in the back ground, other sick people, being brought on Christ's way. — Signed, on the left : *J Restout, 1725.*

Napoleon Museum.

470 *Ananias imposing his hands on Saint Paul, that he might recover his sight, and be filled with the Holy Ghost. (Acts of the Apostles, chap. ix).*

H. 0,90. — W. 0,73. — C. — Heads 0,50.

In the interior of a temple, saint Paul is kneeling before Ananias, who is imposing his hands on him. The Holy Ghost is hovering over his head. In the fore ground, on the left, a warrior, also kneeling, is witnessing the scene. On the right, a young man, carrying a vase, and on the ground, arms of different kinds. — Signed on the right : *J Restout, 1718.*

Napoleon Museum.

**RESTOUT** (JEAN-BERNARD), *born the 22d of February 1733, died in Paris, the 18th of July 1797.*

He was the son and pupil of Jean Restout, second of the name.

471 *Saint Bruno praying in the desert.*

H. 0,47. — W. 0,56. — C. — Heads 0,50.

The saint, turned to the left, kneeling in a grotto, is prostrate before a crucifix; a skull and an hour-glass are near him, on a rock. — Signed, on the right : *Restout filius Romæ. 1763.*

Old collection.

**RIESENER** (HENRI-FRANÇOIS), *born in Paris, the 19th of October 1767, died in the same city, the 7th of February 1828.*

Pupil of Vincent and of David.

**472** *Portrait of M. Ravrio, bronze manufacturer.*

H. 1,17. — W. 0,90. — C. — Half length, Nat. S.

He is represented bareheaded, three quarters, turned to the left. Seated in an arm-chair, before a desk, he is holding in his hands, a small bronze figure of Venus de Médicis. He wears a blue coat, with gold buttons, breeches, and top boots. — Signed on the right, on the arm-chair : *Riesener*.

Given in 1850 by his son, M. Riesener.

**RIGAUD** (HYACINTHE), *born in Perpignan, the 20th of July 1659, died in Paris the 27th of December 1743.*

Pupil of Pezet, painter from Montpellier, and of Ranc.

**473** *The presentation in the temple.*

H. 0,83. — W. 0,68. — W. — Heads 0,22.

In the interior of the temple of Jerusalem, the Virgin is presenting the Infant Jesus to Simeon, seated on the right, on an elevated throne, covered with a large red drapery. Near the Virgin, a young girl is bringing an offering of two turtle-doves; and behind, saint Joseph is kneeling, with the rest of his family. Beyond Simeon, standing on the steps of the temple, a priest is seen, the dim light of a lamp shining on him, and holding a book in his hand. Quite in the fore ground, on the right, a man, leaning on the balustrade of a stairs, is contemplating the Virgin.

Collection of Louis XV.



474 *Saint Andrew.*

H. 1,53. — W. 1,03. — C. — Half length, Nat. S

The saint, his body naked to the waist, the lower part wrapped in a large red drapery, leaning on the cross, the instrument of his torture, holds his right hand on his breast, and turns his eyes towards Heaven.

Napoleon Museum.

475 *Portrait of Louis XIV, born in 1638, deceased in 1715.*

H. 2,76. — W. 1,96. — C. — Full length, Nat. S.

He is standing, turned to the left, his head bare, covered with the Royal mantle, and leaning on his scepter. The crown, and the hand of Justice are placed near him, on the left, on a cushion. On the right, behind the King, the throne, and a red velvet curtain. — On the pedestal of the column, the following inscription is written, in very small letters. *Peint par Hyacinthe Rigaud, 1701.*

Collection of Louis XIV.

476 *Portrait of Philippe V, King of Spain, born in 1683, died in 1746. He was peclared King of Spain in 1700, at the age of seventeen.*

H. 2,30. — W. 1,55. — C. — Full length Nat. S.

He is standing, bareheaded, turned to the left; his right hand leaning on the crown, placed on a table covered with a red velvet cloth, the left resting on his hip. He wears the order of the Holy Ghost, and the collar of the Golden-Fleece. On the right, an arm-chair.

Collection of Louis XIV.

477 *Portrait of Jacques-Bénigne Bossuet, Bishop of Meaux, born in 1627, deceased in 1704.*

H. 2,40. — W. 1,65. — C. — Full length, Nat. S.

He is standing, and dressed in the grand costume of Doctor and Bishop. The under robe is of blue watered silk, the upper one, of white muslin, trimmed with lace; the mantle with a cape, edged with swan's down, is also blue, lined with red. The prelate wears the white band, and the episcopal cross; he is holding in his right hand his Doctor's cap, and leaning his left on a book, placed on a table, on which an inkstand, papers, and several volumes are seen. Other papers and books are on the ground, at the foot of the table, on the right. In the back ground, between two columns, a raised curtain, discovering the sky.

Collection of Louis XVIII.

478 *Portraits of Marie Serre, mother of Rigaud.*

H. 0,81. — W. 1,01. — C. — Bust, Nat. S.

The two portraits are on the same canvass, and have the same costume; white neckhandkerchief, black dress, ear-rings, purple velvet head dress, on the back of the head. The head, placed on the left, is entirely in profile, and turned to the right; the other, painted on the right, is turned, a little less in profile, towards the left; and part of the right eye is seen.

Napoleon Museum.

479 *Portrait of Martin van den Bogaert, a sculptor known in France by the name of Desjardins, born in 1640, deceased in 1694.*

H. 1,41. — W. 1,06. — C. — Half length, Nat. S.

He is represented bareheaded, seen three quarters, turned to the right, dressed in black satin; the right hand holding a chisel, the left leaning on the colossal head in bronze, of one of the slaves, decorating the monument of La Place des Victoires, erected to the memory

of Louis XIV, by the Marshal de la Feuillade. In the back ground, on the right, a red curtain.

Napoleon Museum.

- 480 *Portraits of Charles le Brun, first painter to the King, Louis XIV; born in 1609, died in 1690; and of Pierre Mignard, who became also first painter to the King, after Le-brun. He was born in 1610, and died in 1695.*

H. 1,30. — W. 1,40. — C. — Bust, Nat. S.

They are both placed behind a sort of balustrade. On the left, le Brun, seen three quarters, turned to the right, wears a coat color of *feuille morte*, and a wide purple mantle; he holds his pallet and brushes in one hand, and a maul-stick in the other. Mignard is on the right, seen nearly full face, also bareheaded, dressed in black velvet, one of his hands resting on a box, the other raised, and pointing to an object.

Old collection.

- 481 *Portrait of Jules-Hardouin Mansart, architect and superintendant of the buildings of the King, born in 1645, died in 1708.*

H. 1,40. — W. 1,05. — C. — Half length, Nat. S.

He is represented bareheaded, seen three quarters, turned to the right, dressed in black, wearing the order of Saint Michael; and leaning with the right hand on a book, placed on a table, where mathematical instruments, and an architectural design are seen. On the left, in the back ground, the church of the *Invalides*, built after his drawings.

Old collection.

- 482 *Portraits of unknown persons.*

H. 1,25. — W. 1,54. — C. — Half length Nat. S.

In the center, a man, bareheaded, seen three quarters, turned to the right, seated with his legs crossed ove

each other, is resting his left hand on the shoulder of a woman, seated on the right, seen nearly in profile, and turned to the left. She is presenting a bunch of cherries to a young child, seated on the left, and playing with a dog.

Old collection.

**483** *Portraits of two women and a man, unknown.*

H. 0,81. — W. 1,01. — Oval shape. — C. — Bust, Nat. S.

The man is on the left, seen three quarters, turned to the right, wearing a red and yellow velvet toque, forming a sort of turban. His shirt is open at the neck, and he is in a morning gown. In the center, a young girl, bareheaded, nearly in profile, is looking on the left; a white band passes through her hair, which is combed back. On the right, an older woman, also bareheaded and her hair combed back, is turned three quarters, towards the same side; she wears a purple dress, and holds with her right hand on her breast, a blue velvet mantle.

Old collection.

**ROBERT** (HUBERT), *painter and engraver, born in Paris in 1733, died in the same city, the 15th of April 1808.*

The name of his master is unknown.

**484\*** *View of the harbour of Ripetta, in Rome.*

H. 1,17. — W. 1,45. — C. — Heads 0,13.

In the center of the painting, a vast circular terrace, at the base of which is a fountain, under an arch. On each side of the terrace, large stairs, leading to the wharf on the borders of the Tiber, which crosses the fore ground. Behind the terrace, the rotundo is seen; on the left, part of the Vatican. Numerous figures are scattered in the composition. In the fore ground, and in the center, two women and two men seated, or leaning on

bales; and a man, kneeling near two large earthen vases. On the left, two boats, on the Tiber. — Signed, on the same side : H. ROBERT, 1766.

Napoleon Museum.

485 *Triumphal arch of the city of Orange; the monument and the smaller arch of Saint Remy; in the back, ground the amphitheatre.*

H. 2,42. — W. 2,45. — C. — Heads 0,25.

In the fore ground, on the left, three men, of whom one wears a helmet, are reposing on ruins of architecture. More on the right, a woman seated on the ground, holding two children on her knees. Near the triumphal arch, five figures, seated and standing. — Signed, on the left : H. ROBERT, 1767.

Collection of Louis XVIII.

486 *The Maison-Carrée, the Arènes and the tower Magne, ancient monuments at Nîmes.*

H. 2,42. — W. 2,45. — C. — Heads 0,25.

In the fore ground, on the left, a soldier, a lance in his hand, is leaning on the fragment of a column. In the center of the composition, two old men, and a young one, standing on ruins, are speaking to another man opposite to them. Near the group, an old man is ascending the steps of the temple. On the right, a sarcophagus, among remains of architecture; and in the back ground, an arch, on which a chariot is passing.

Collection of Louis XVIII.

487\* *Ancient ruins.*

H. 0,72. W. 0,59. — C. — Heads 0,10.

On the right, a man, lying on the shaft of a broken column, is fishing with a rod in a rivulet, the bed of



which is partly filled by fragments of architecture. In front, on the left, four young girls are placed on the other shore, before a statue of Plenty; and farther off, two others are standing on a mound, on which the ruins of a rotundo are seen. In the back ground, woody hills. — On the pedestal of the statue of Plenty, is written : L'ULTIMO QUADRO DIPINTO DA H. ROBERT NELLO STUDI (°) DELL' ARCEAL. M. 21 XBRE 1779.

Old collection.

#### 488 *The ancient portico of Marcus Aurelius.*

H. 1,61. — W. 1,16. — C. — Heads 0,18.

Under the arch of a large portico, is seen the equestrian statue of Marcus Aurelius, to which is fastened a rope bearing clothes put to dry. In the back ground, on the left, a circular temple with Corinthian columns, and on all sides fragments of sculpture and architecture. In the midst of the ruins, in which the painter has introduced a great many figures, a workman is seen, sawing a stone, on which a bas-relief is sculptured. Near the pedestal of the statue, two women, two men, and a child; on the right, on fragments, six persons; finally in front, a man and a woman, descending into a subterraneous passage, while two men are looking at them. — Signed, on the right : H. ROBERT, F. ANO 1784.

Old collection.

#### 489 *The portico of Octavia, in Rome, used as a fish market.*

H. 1,61. — W. 1,16. — C. — Heads 0,18.

In the fore ground, on the left, the fish market. A dog is barking at a woman, carrying a tub full of water; farther off, on the right, a man and a woman, are carrying two large fishes, on a sort of hand barrow. In the back ground, beyond the portico, a street, occupied on both sides by fishmongers.

Old collection.

490\* *The temple of Jupiter and divers monuments.*

H. 1,04. — W. 1,45. — C. — Heads 0,20.

On the right, on a mound, the ruins of the temple of Jupiter, of which the façade is seen. At the foot of the mound, numerous fragments of bas-reliefs. In the fore ground, a large sculptured vase, on a pedestal, and near the vase, five men and a woman, standing on the ruins. Near the lower part of the temple, the marble statue of Hercules Farnese. On the other side, on the left, the equestrian statue of Marcus Aurelius. In the back ground, a gallery, of which the middle arch discovers a square, with an obelisk, and other galleries. Among the numerous figures, introduced in the painting, three men, bearing vases, are seen coming out of an excavation; and two other men, standing on the edge of the cavity. — Signed, on the right: H. ROBERT 1787.

Old collection.

491 *Circular temple, over which is a pigeon house.*

H. 1,00. — W. 0,57. — C. — Heads 0,10.

In the fore ground, and in the middle of antique monuments in ruins, two women are looking at a large bas-relief. Farther off, on the left, a man on the steps of the temple, is trying to catch pigeons. In the back ground, a woman is carrying a pail and linen on a stick, placed on her shoulder. — Signed: H. ROBERT, 1788.

Old collection.

492 *Fragments of sculpture collected together in a shed, under the ruins of an antique monument.*

H. 1,01. — W. 1,41. — C. — Heads 0,20.

In the center of the composition, a man is drawing; on the left, a large dog, lying down; farther off, a man on a ladder, is giving a bouquet to a young girl, who is

seen at a window. Among the statues introduced in the painting, are those of Zeno, of a faun playing on the flute, and of a river, reposing.

Old collection.

**ROBERT** (LOUIS-LEOPOLD), *born the 13th of May 1794, at La Chaux-de-Fonds (canton of Neuchâtel, Switzerland), died at Venice, the 20th of March 1835.*

Pupil of Girardet, engraver, and of David.

**493** *The arrival of the reapers in the Pontine marshes.*

H. 1,37. — W. 2,11. — C. — Heads 0,66.

In the center of the composition, a cart drawn by buffaloes, at a stand, and the driver, leaning on his goad and on the pole. On the cart is an old man, the owner of the field, seated on the baggage, who is pointing out the spot where they are to remain and unfold the tent, which a young man, standing behind him, is holding, rolled round pickets. Near the old man, and also in the cart, a woman, standing, an infant in her arms. On the left, three female reapers, and two labourers; on the right, two other reapers : one is dancing, and holding up his scythe; the other, also dancing, is playing on the bagpipes; while a man, mounted on one of the buffaloes, and holding a goad in his hand, is looking at them. Farther off, on the same side, women and men, resting on the ground. In the horizon, the peaks of Monte-Circello. — Signed : LEOPOLD ROBERT, ROME, 1830.

Collection of Louis-Philippe.

**494** *Return from a pilgrimage to the Madone de l'Arc.*

H. 1,37. — W. 2,14. — C. — Heads 0,64.

Towards the left, on a cart drawn by two oxen with gilt horns, whose yokes are ornamented with foliage and wheat, a young woman is seated, leaning on a

thyrsus, adorned with flowers, amulets, and images of the Virgin and the saints. Behind her, a young man, his pointed hat covered with flowers and leaves, is holding her by the waist; and a woman, is pulling out a flower from the thyrsus held by a boy, leaning on a young lazzarone, who is blowing in a tin whistle. In the back of the cart, lower down, a Neapolitan is extemporizing, accompanying himself on the mandoline. Before the wheel of the cart, two women, with bouquets of broom and lavender plants, are dancing, one beating a tabour, the other spreading out her apron. Near the oxen, a lazzarone is also dancing, playing on the castanets. Before the cart, quite on the right, two children; the younger, nearly naked, carries a thyrsus on his shoulder; the other is beating time, with a sort of rattle, composed of three wooden mallets, opening like a fan. — Signed, on the left: *L<sup>ld</sup>. Robert. Rome 1827.*

Collection of Charles X.

**SAINT-OURS** (JEAN-PIERRE), *born in Geneva, the 4<sup>th</sup> of April 1752, died in the same city, the 6<sup>th</sup> of April 1809.*

Pupil of Vien.

#### 495\* *The rape of the Sabines.*

H. 1,13. — W. 1,45. — C. — Heads 0,70.

In the fore ground, on the right, a Roman is carrying away a Sabine woman; near her, one of her companions, whom her mother is trying to protect, is imploring a soldier, on her knees. More in front, an altar overthrown, and in the center of the composition, a child, stretched on the ground. Farther off, on the left, standing on the peristyle of a palace, accompanied by senators, Romulus is giving the signal. In the back ground, several buildings are seen.

Napoleon Museum.

**SANTERRE** (JEAN-BAPTISTE), *born in Magny, near Pontoise in 1650, died in Paris, the 21<sup>st</sup> of November 1717.*

Pupil of François Lemaire and of Boulogne l'aîné.

496. *Suzannah at the bath.*

H. 2,05. — W. 1,45. — C. — Nat. S.

Suzannah, entirely naked, her body turned towards the left, is holding with her right hand, a drapery on which she is seated, on the edge of the basin, in which she is going to bathe. One of her feet is already in the water. In the back ground, on the right, in the garden, and concealed behind a wall, the elders are seen.

Napoleon Museum.

497 *Portrait of a woman in Venetian costume.*

H. 0,90. — W. 0,72. — C. — Bust Nat. S.

She is represented three quarters, turned to the right, wearing a greenish dress, high in the neck, and clasped on the breast by precious stones; she holds in her right hand, which is gloved, a cane ornamented with a small gold chain, with which she is raising up the mantelet, which covers her head.

Old collection.

**SIGALON (XAVIER)**, *born about the end of 1788, in Uzès (Gard), died at Rome, the 18th of August 1837.*

Pupil of Monrose and of Pierre Guérin.

498 *The vision of Saint Jerome.*H. 4,38. — W. 2,65. — Arched at the top. — C.  
— Larger than life.

Saint Jerome, lying on a rock, his arms extended, is wakening, seized with terror. Three angels have appeared to him, during his sleep; two, sounding in his ears the trumpet of the last Judgment, and the third, pointing out to him, the Heavens. Near saint Jerome, on the right, a lion, sleeping, of which only the head is seen; an hour glass, an open book, and a skull. — Signed : X. Sigalon 1829.

Collection of Charles X.



499 *The young courtesan.*

H. 1,22. — W. 1,58. — C. — Half length, Nat. S.

A young woman seen three quarters, turned to the left, wearing a black toque with a white feather, and a costume in the fashion of the XVI<sup>th</sup> century, is receiving in one hand, the jewels contained in a rich casket, presented to her by an elderly man, leaning on a table, on the left; with the other hand, she is taking a letter on which is written : *All' idolo del mio cuore*, which a young man, placed on the right, has just handed to her. Behind the courtesan, a negress is placing a finger on her lips, and is recommending silence to the young man. — Signed : X. Sigalon 1821.

Collection of Louis XVIII.

**SILVESTRE** (*Attributed to CHARLES - NICOLAS DE*), *drawer, painter and engraver, born in Paris, in 1699, died at Valenton, in the month of March 1767.*

He was the son and pupil of Charles François Silvestre.

500 *Landscape.*

H. 0,30. — W. 0,36. — Cop. — Heads 0,05.

Cows, sheep and goats, are grazing on a lawn, in the middle of which, is an Italian pine tree. In the fore ground, on the right, a shepherd, a woman, and three young children, are seated at the foot of a tree; a peasant is standing near them. On the left, another shepherd, lying on the ground. Farther off, on the right, two men at table, before the door of a house, on the edge of a road, on which a countryman and his ass are seen. Farther off, a traveller on horseback, is giving alms to a beggar.

Napoleon Museum.

**STELLA** (JACQUES), *born in Lyons in 1596, died at the Louvre, the 29th of April 1657.*

The name of his master is unknown.

501 *Jesus Christ receiving the Virgin into Heaven.*

H. 0,30. — W. 0,41. — Octagonal shape. —  
Heads 0,21.

Christ standing, turned to the left, holding the standard of Faith, and borne on clouds, takes one hand of the Virgin, who is resting the other on her son's breast, and raising her eyes towards him. Behind Christ, an angel is joining his hands; two others are kneeling behind the Virgin.

Old collection.

502 *Minerva visiting the Muses.*

H. 1,15. — W. 1,52. — C. — Heads 0,50.

On the right, in a landscape with high trees, Minerva, a helmet on her head, armed with a lance and shield, advances towards the Muses, personified by their divers attributes. Thalia, her back turned, is seated on the ground. In front on the left, three Cupids are fluttering, in the midst of the trees. In the back ground, the horse Pegasus is seen, led by Cupids.

Old collection.

**SUBLEYRAS** (PIERRE), *painter and engraver, born in Uzès in 1699, died at Rome, the 28th of May 1749.*

Pupil of his father Mathieu Subleyras and of Antoine Rivalz.

503\* *The brazen serpent.*

H. 0,97. — W. 1,30. — C. — Heads 0,60.

On the right, Moses is showing the Israelites the brazen serpent, the sight of which is to cure those whom the reptiles sent by the Lord, had bitten. Men, women and children, standing, or lying on the ground, surround him, begging to be cured. On the left, a long

line of tents, extending to the plain, bounded by mountains in the horizon.

Napoleon Museum.

504 *Magdalen at the feet of Jesus Christ, at the house of Simon the Pharisee.*

H. 2,15. — W. 6,79. — C. — Nat. S.

The repast is served in a large hall, and the guests of Simon, are reclining on couches, round the table. Jesus Christ is seated in the right corner; Magdalen, kneeling before him, after having poured ointment on the feet of the Saviour, is wiping them with her hair. In the center of the composition, and in the fore ground, two attendants are bringing dishes and vases. In the back of the hall, a side board is seen, covered with gold and silver plate. On the right, in front, a large dog, gnawing a bone. — On the lower part of the painting, on the left, is written : P. SUBLEYRAS UTICIENSIS PINXIT ROMÆ 1739.

Napoleon Museum.

505 *Magdalen at the feet of Jesus Christ, at the house of Simon the Pharisee.*

H. 0,24. — W. 0,63. — C. — Heads 0,12.

Collection of Louis XVI.

506 *Martyrdom of Saint Hippolytus.*

H. 0,74. — W. 1,00. — C. — Heads 0,46.

In the fore ground, saint Hippolytus is tied by the feet to the tail of a horse, which a horseman is exciting with a whip. On the left, a decapitated trunk, and a woman fallen, with her face towards the ground. On the right, another woman, thrown down. In the back ground, on the left, the Emperor Valerius seated, and surrounded by his counsellors. In the air, angels are bringing to the martyrs, palm branches and crowns.

Old collection.

507 *Martyrdom of Saint Peter.*

H. 1,36. — W. 0,82. — Arched at the top. —  
C. — Heads 0,60.

The executioners are raising the cross, on which saint Peter is fastened, his head down, and are going to plant it in the ground. Two of them are pushing it behind, while two others are holding it with ropes. In the fore ground, on the left, two soldiers, of whom only part of the body is seen, are seated on the ground. In the air, an angel surrounded by cherubs is coming down from Heaven, bringing a crown to the saint.

Old Collection.

508 *The mass of Saint Basil.*

H. 1,34. — W. 0,78. — Arched at the top. —  
C. — Heads 0,68.

The emperor Flavius Valens, having embraced Arianism, endeavoured to compel Basil, Bishop of Cesarea, to imitate him. Moved by the resistance of the saint, on the day of the Epiphany, he visited the church, where the Bishop was celebrating the holy mysteries; and the spectacle affected him to such a degree, that he fainted in the arms of his officers. — The Emperor is on the right on the steps of the altar, and falls senseless in the arms of his officers. In the fore ground, on the left, a man takes from the hands of a child, a basket filled with bread; and in the upper part two angels are seen, hovering in the air.

Collection of Louis XVI.

509 *The Emperor Theodosius, receiving the blessing of Saint Ambrose.*

H. 0,50. — W. 0,32. — C. — Heads 0,27.

Theodosius having sacked the city of Thessalonica, whose inhabitants had revolted, saint Ambrose, Archbishop of Milan, dared to menace the Emperor with the divine vengeance, and to forbid him the entrance of the

holy temples. Theodosius publicly acknowledged his fault. — He is represented kneeling at the feet of saint Ambrose, imploring his pardon. The Archbishop, seated on the left, under a canopy, extends his hands over him, and gives him absolution. In the fore ground, on the right, a soldier of the Emperor's suite; in the back ground, two other figures; near saint Ambrose, a Deacon, holding a book. In front of the painting, on the left, a young man, kneeling, with his back turned.

Old collection.

### 510 *Saint Benedict resuscitating a child.*

H. 0,50. — W. 0,32. — C. — Heads 0,27.

The child is placed on the left, on the steps leading to the door of the monastery; his father is kneeling near him. Saint Benedict, nearly prostrate, approaches his face to that of the child, and restores him to life. Behind, one of the five monks assisting at the miracle, is bending over the head of the saint. On the right, in the fore ground, a young peasant, carrying a spade on his shoulder, and a basket of vegetables on his arm, is standing, with one foot resting on the first step of the stairs.

Old collection.

### 511 *Brother Philip's geese.* (Tales of LA FONTAINE).

H. 0,30. — W. 0,23. — C. — Heads 0,21.

On the right, on a public square, brother Philip is holding by the arm his son, who expresses his delight at seeing women for the first time. One of them, seated on the ground, is caressing a small dog.

Napoleon Museum.

### 512 *The falcon.* (Tales of LA FONTAINE.)

H. 0,33. — W. 0,28. — C. — Heads 0,26.

In a rustic habitation, on the left, the young widow, and opposite to her, her lover, are both seated at a table, on



which is seen the falcon, served up for the meal. The widow, moved by the devotedness of the young man, rises, and before leaving him, gives him her hand to be kissed, which he is holding with respect. In the foreground, on the left, a dog lying down, and on the right, a cat on a seat.

Napoleon Museum.

513 *The hermit.* (Tales of LA FONTAINE.)

H. 0,30. — W. 0,23. — C. — Heads 0,22.

On the left a young girl brought by her mother to brother Luce, who is frightened at the presence of the two women in his cell.

Napoleon Museum.

**SUEUR** (EUSTACHE LE), *baptized in the church of Saint-Eustache in Paris, the 19th of November 1617, died the 30th of April 1655.*

Pupil of Vouet.

514 *The angel of the Lord appearing in the desert to Agar.*

H. 1,59. — W. 1,14. — C. — Half S.

On the right, Agar seated on a mound, a staff and a bundle near her. Opposite to her, her son sleeping, lying at the foot of a tree. Agar is raising her eyes, towards an angel hovering in the air, and calling to her.

Collection of Louis-Philippe.

515 *The father of Tobias giving instructions to his son.*

H. 1,48. — W. 1,16. — C. — Small S.

The young Tobias, a travelling staff in his hand, is coming down the steps of the house of his father, who, bending towards the ear of Tobias appears to be showing him with his hand, the road he has to follow.

Old collection.

516 *The angelic salutation.*

H. 2,97. — W. 2,27. — C. — Nat. S.

On the right, Mary, kneeling before a prie-Dieu, crosses her hands on her breast, in presence of the Archangel Gabriel, carrying a branch of lily, and pointing out the Heavens to her. The Holy Ghost, two angels and cherubs are hovering over their heads.

Napoleon Museum.

517 *Jesus carrying his cross.*

H. 0,61. — W. 1,26. — C. — Heads 0,60.

Simon the Cyrenian comes to the assistance of Jesus, who is sinking under the weight of his cross. On the right, seen in profile, saint Veronica, one knee on the ground, is offering him a handkerchief which receives the impression of the Saviour's features.

Napoleon Museum.

518 *The taking down from the cross.*

H. 1,34. — W. 1,32. — Round shape. — C. — Heads 0,60.

Joseph of Arimathea, saint John and Nicodemus, are supporting the body of Christ, which they are about placing in a winding sheet, spread on the ground, by a disciple and a holy woman; Magdalen is embracing the feet of Christ. On the other side, the Virgin, kneeling, is near Mary Salome. Farther off, a man, standing on a ladder placed against the cross, holds a hammer, which he places in a vase, presented to him by his companion. In the back ground, a mound, and the tops of buildings.

Napoleon Museum.

519 *Jesus appearing to Magdalen, under the form of a gardener.*

H. 1,48. — W. 1,21. — C. — Small S.

On the right, Christ, standing, raises one hand towards Heaven, puts aside Magdalen with the other, and

seems to be saying to her : « touch me not. » The holy woman has a profusion of long hair, and near her, a vase of perfumes. On the left, the sepulchre is seen ; on the right, Calvary, and in the back ground, the city of Jerusalem.

Napoleon Museum.

520 *Saint Gervase and Saint Protase, brought before Astasius, are refusing to sacrifice to Jupiter.*

H. 3,57. — W. 6,84. — C. — Nat. S.

Towards the right, under the rich portico of a temple, saint Gervase and saint Protase, their hands bound, are led by soldiers, before the statue of Jupiter, erected on a pedestal on the left, and before which a sacrificer, kneeling, is holding a ram. A priest, followed by an acolyte, is bringing a vase to the altar. In the fore ground, on the same side, two men, standing. In the back ground, seated between two columns, surrounded by his counsellors and soldiers, the General Astasius, is showing the statue of the god, to the two martyrs. On the right, a numerous crowd, and the buildings of the city of Milan.

Old collection.

521 *Preaching of Saint Paul in Ephesus. (Acts of the Apostles, chap. xix).*

H. 3,44. — W. 3,28. — C. — Nat. S.

In the center of the composition, saint Paul, standing on the steps of a portico, his right arm raised, and pointing to Heaven, is haranguing the inhabitants of Ephesus, who surround him. Those who had used *curious arts* brought their books and burnt them on the spot. On the left, in the fore ground, a man, standing, and looking at the apostle, is tearing a volume. On the right, an old man bent with age, his head and the upper part of his body, wrapped in drapery, is carrying a load of books and papers, and is about throwing them

in the midst of those, which, piled on the pavement of the square, are already burning. Quite in front, a slave kneeling, is blowing with his mouth, the flame which is going to consume them. In the back ground, on the left, a temple, and in a niche of the peristyle, the statue of Diana, huntress, placed by the painter, to indicate the spot in which the event took place.

Napoleon Museum

## 522\* *Martyrdom of saint Lawrence.*

H. 1,76 — W. 0,96. — Arched at the top. — C.  
— Heads 0,55.

On the right, saint Lawrence, despoiled of his garments, his arms raised towards Heaven, is stretched on the instrument of his martyrdom, by two executioners, and a soldier. A man, stooping, with his back turned, is putting coals under the gridiron. On the left, another is stirring the fire, while several persons are bringing wood and coal. Near the saint, a man standing, seen in profile, points out to him the statue he refuses to worship. Farther off, on the left, the Emperor Valerian, accompanied by his counsellors and two lictors, standing on a sort of tribunal, which he had caused to be erected in the Olympic baths, is urging the saint to sacrifice to his gods. In the air, three angels, bringing to the martyr, the crown and palm destined for him.

Old collection.

## 523 *Apparition of saint Scholastica to saint Benedict.*

H. 1,44. — W. 1,30. — C. — Heads 0,75.

In the fore ground, on the right, in a deserted spot, saint Benedict, kneeling, his arms extended, having near him his mitre and his cross, contemplates with ecstacy the ascension of saint Scholastica, supported by three angels. The saint is accompanied on the left, by two young girls, crowned with flowers, each carrying a palm; and on the right, by saint Paul and saint Peter,

the first pointing to Heaven, the second, holding out his arms towards saint Benedict.

Napoleon Museum.

## 524 *The mass of saint Martin, Bishop of Tours.*

H. 1,12. — W. 0,84. — C. — Heads 0,45.

Saint Martin, turned to the right, seen in profile, his hands joined, is officiating at the altar; a globe of fire appears over his head. Behind him, a Deacon is noticing the miracle, and a priest, placed at the foot of the altar, is holding up the patine. In the back ground, two monks are carrying the mitre, and the pastoral staff of the Bishop; several other monks are praying. In the fore ground, on the right, a boy with a censer; on the left, two women kneeling.

Napoleon Museum.

## THE PRINCIPAL EPISODES OF THE LIFE OF SAINT BRUNO.

### 525 1° *Saint Bruno assisting at the sermon of Raymond Diocrès.*

H. 1,93. — W. 1,30. — Arched at the top. — C. — Heads 1,00.

Raymond, Doctor, Canon of Notre-Dame de Paris, placed on the left, is preaching before a numerous assembly, in presence of saint Bruno, who is on the right, holding a book under his arm. At the foot of the pulpit, a young man is listening to the words of the Doctor, and writing them down in a book.

Collection of Louis XVI.

### 526 2° *Death of Raymond Diocrès.*

H. 1,93. — W. 1,30. — Arched at the top. — C. — Heads 1,00.

Raymond dies, after having dazzled the people by a great semblance of piety, united to a remarkable talent



for preaching. He is lying on his bed, and a demon placed over his head, indicates that he died in sin. A priest, accompanied by two acolytes, of whom one is reciting prayers, and the other holding a wax taper, is presenting a crucifix to him. An old man is contemplating with astonishment and affright the dying man, who turns away his head. In the fore ground, on the right, saint Bruno is kneeling, in prayer. In the room of Raymond are seen, books, an hour glass, a skull on tablets, and in the back ground, on the left, the preparations for the funeral.

Collection of Louis XVI.

### 527 3° *Raymond Diocrès speaks after his death.*

H. 1,93. — W. 1,30. — Arched at the top. —  
C. — Heads 1,00.

The prodigy takes place in the church, during the office. Priests and assistants, holding torches, are saying the customary prayers, when the dead man, rising in his coffin, pronounces the words inscribed on the funeral pall. *Justo Dei judicio appellatus sum; justo Dei judicio judicatus sum; justo Dei judicio condemnatus sum.* At the foot of the coffin, a frightened boy, is dropping his book. On the right, behind the officiating priest, saint Bruno seen in profile, his hands joined, is reflecting on the terrible judgment of God.

Collection of Louis XVI.

### 528 4° *Saint Bruno praying.*

H. 1,93. — W. 1,30. — Arched at the top. —  
C. — Heads 1,00.

On the right, saint Bruno, prostrate before the crucifix, is meditating on the prodigy, which he has been witnessing, and resolves to renounce the world. In the distance, on the left, the body of Doctor Raymond is about being lowered into the ground.

Collection of Louis XVI.

529 5° *Saint Bruno teaching theology in the schools of Reims.*

H. 1,93. — W. 1,30. — Arched at the top. — C.  
Heads 1,00.

Saint Bruno, seated, on the right, in a pulpit raised by four steps, one hand leaning on a closed book, placed before him; the other raised towards Heaven, is lecturing to the disciples, who surround him. One of them, seated on the left, his back turned, is holding a book on his knees.

Collection of Louis XVI.

530 6° *Saint Bruno exhorting his disciples and friends to abandon the world.*

H. 1,93. — W. 1,30. — Arched at the top. — C.  
— Heads 1,00.

The scene takes place under a portico of the Ionic order. In the center of the composition, the saint is exhorting a young man to join in his determination; the latter, seen in profile, is listening to him with attention, his hand resting on his breast. Towards the left, another disciple, determined to leave the world, is embracing his father, and taking leave of him. On each side of the peristyle, in the fore ground, the figure of a sphynx, on a pedestal.

Collection of Louis XVI.

531 7° *Dream of saint Bruno.*

H. 1,93. — W. 1,30. — Arched at the top. — C. — Heads 1,00.

Three angels appear to Bruno, during his sleep, and instruct him as to what he is to do. The saint is lying, on the left, on a bed under a canopy. At the foot of the bed, sandals, and a lamp.

Collection of Louis XVI.

**532 8°** *Saint Bruno and his companions, before setting out for Grenoble, are distributing their wealth to the poor.*

H. 1,93. — W. 1,30. — Arched at the top. —  
C. — Heads 0,70.

In a street, the saint and three disciples, placed on the outside steps of a house, are distributing money to the crowd, assembled at the foot of the stairs.

Collection of Louis XVI.

**533** *Saint Bruno and his companions, distributing their wealth to the poor.*

H. 0,72. — W. 0,57. — Arched at the top. —  
C. — Heads 0,28.

Collection of Louis XVI. — Sketch of the preceding painting, with several changes.

**534 9°** *Arrival of Saint Bruno at Grenoble, at the house of Saint Hugh.*

H. 1,93. — W. 1,30. — Arched at the top. —  
C. — Heads 1,00.

Saint Bruno and six of his disciples are kneeling before the Bishop, coming to meet them on the threshold of his house. A priest, and an attendant are accompanying the Bishop. Saint Hugh, at the arrival of saint Bruno, understood the mysterious meaning of a dream, in which he thought he saw seven bright stars, guiding him towards a deserted spot in his diocese, called Chartreuse, where the Lord ordered him to build a temple. Le Sueur has placed the seven stars in the upper part of the painting.

Collection of Louis XVI.

**535 10°** *Journey to la Chartreuse.*

H. 1,93. — W. 1,30. — Arched at the top. —  
C. — Heads 1,00.

Saint Bruno and his companions on horseback, led by saint Hugh, travelling towards the sterile and deserted

valley, are following a steep road, in the middle of high mountains, bordering on the village called Chartreuse, which gave its name to the institution of the monastery of that order.

Collection of Louis XVI.

### 536 11° *Saint Bruno building the monastery.*

H. 1,93. — W. 1,30. — Arched at the top. —  
C. — Heads 1,00.

On the left, saint Bruno, standing, is examining the plan of the church of Notre-Dame-de-Casalibus (or the Recluses) and of the seven small cells that he has built for himself, and his six companions. Near the saint, the architect of the building is explaining his plan. Farther off, two workmen are raising a stone, partly cut. In the distance, the edifice, already advanced, and masons working at it. In the horizon, the mountains of Dauphiné. The foundation of the order of the Chartreux, took place in 1084.

Collection of Louis XVI.

### 537 12° *Saint Bruno takes the monastic habit.*

H. 1,93. — W. 1,30. — Arched at the top. —  
C. — Heads 1,00.

On the left, saint Hugh, Bishop of Grenoble, in pontifical robes, seated before the altar, is preparing to invest saint Bruno and his companions, with the white robe of the order of the Chartreux. The saint, his back turned, is kneeling at the feet of the Bishop; the latter, accompanied by two Deacons, is about passing round his neck the *coule*, a sort of scapular falling to the ground. On the right, two monks, seen in profile, kneeling and praying, are waiting their turn. The laity is assisting at this ceremony, and in the back ground, neophytes are seen.

Collection of Louis XVI.

538 13° *The Pope Victor III confirms the institution of the Chartreux.*

H. 1,93. — W. 1,30. — Arched at the top. —  
C. Heads 1,00.

In the middle of a temple of the Doric order, the sovereign pontiff, seated on an elevated throne, overlooks the Cardinals, assembled in Consistory. They are all seated, with the exception of one of them, who, standing near the Pope, is reading the statutes of the new institution.

Collection of Louis XVI.

539 14° *Saint Bruno invests several persons with the habit.*

H. 1,93. — W. 1,30. — Arched at the top. — C.  
— Heads 1,00.

Saint Bruno, wearing the chasuble, after having celebrated mass, is preparing to invest a neophyte, kneeling respectfully before him, with the white habit of the order. Two assistants, one standing near the saint and holding a book, the other kneeling, with his back turned, in the fore ground, on the right, and four of the laity, are witnessing the ceremony. Among the latter is seen the father of one of the newly made monks, who appears afflicted at the resolution of his son. On the right, behind the neophyte, a monk, kneeling in the attitude of meditation.

Collection of Louis XVI.

540 15° *Saint Bruno receiving a message from the Pope.*

H. 1,93. — W. 1,30. — Arched at the top. — C.  
Heads 1,00.

Odon de Lageri, elected Pope, under the the name of Urban II, in 1088, had been a disciple of saint Bruno, in Reims. Wishing to profit by the advice of his former master, he invited him to Rome. The messenger having



alighted from his horse, in the yard of the convent, his cap in his hand, has just given to saint Bruno, the letter of the sovereign pontiff. The saint is reading it with attention, and three friars, who accompany him, are expressing their regret, at the approaching departure of the founder of the order.

Collection of Louis XVI.

541 16° *Saint Bruno arriving in Rome.*

H. 1,93. — W. 1,30. — Arched at the top. — C.  
Heads 1,00.

On the right, the Pope, seated on a throne raised on four steps, holds out his arms affectionately to saint Bruno, prostrate at his feet. Four persons and two soldiers armed with lances, are witnessing the interview. In the back ground, a gallery, with columns of the Doric order.

Collection of Louis XVI.

542 17° *Saint Bruno refusing the Archbishoprick of Reggio, offered to him by Urban II.*

H. 1,93. — W. 1,30. — Arched at the top. — C.  
Heads 1,00.

On the left, the Pope, seated, is showing to saint Bruno the archiepiscopal mitre placed on a table, and is pressing him to accept it. The saint, kneeling before the pontiff, rests one hand on his breast, and, turning away his head, appears with the other to refuse the insignia of a dignity of which he does not think himself worthy.

Collection of Louis XVI.

543 18° *Saint Bruno praying in his cell.*

H. 1,93. — W. 1,30. — Arched at the top. — C.  
Heads 1,00.

In a cell coarsely built, between trees, and in the midst of a deserted country, saint Bruno, kneeling

before a crucifix, is praying God to protect the new establishment he has just founded, in Calabria. In front of the composition, three monks, of whom one is holding a mattock, and another a spade, are beginning to clear the ground.

Collection of Louis XVI.

**544 19° *Meeting of Saint Bruno and Count Roger.***

H. 1,93. — W. 1,30. — Arched at the top. — C.  
— Heads 1,00.

Roger, Count of Sicily and Calabria, having gone hunting, is conducted by chance, towards the cell of saint Bruno, whom he finds praying; penetrated with respect, he alights from his horse, and kneels before him. In the distance, on the right, several horsemen of the Prince's suite are seen.

Collection of Louis XVI.

**545 20° *Apparition of Saint Bruno to Count Roger.***

H. 1,93. — W. 1,30. — Arched at the top. — C.  
— Heads 1,00.

Saint Bruno appears in a dream to Count Roger, lying in his tent, and warns him that Sergius, a Grecian prince, one of his officers, is betraying him, and on the point of giving his army into the power of the prince of Capua, with whom Roger was at war. The Count awakens, and seizes his arms. In the distance, on the left, the army of the prince of Capua is seen, coming out of the city. In the fore ground, at the foot of the bed, a soldier is wakening his companion, sleeping.

Collection of Louis XVI.

**546 21° *Death of saint Bruno, the 6th of October 1101.***

H. 1,93. — W. 1,30. — Arched at the top. — C.  
— Heads 1,00.

The saint, after having made a confession of his life, to the Chartreux, assembled together, expires, joining

his hands. He is in his cell, lying on a bed, such as was prescribed by the institution of the order. A Chartreux standing, holding a crucifix, addresses his brethren and is deploring with them, the lass they have just sustained. Four monks are kneeling near the bed, two at the head, two at the feet. In the fore ground, a monk prostrate, his face towards the ground. A single taper lights this admirable composition.

Collection of Louis XVI.

547 22° *Saint Bruno is carried up to Heaven.*

H. 1,93. — W. 1,30. — Arched at the top. — C.  
— Heads 1,00.

Saint Bruno, his arms extended, his eyes raised towards Heaven, and supported by three angels, is ascending in the air. Five angels are accompanying the principal group.

Collection of Louis XVI.

548 *Saint Bruno examining the plan of la Chartreuse of Rome.*

H. 1,62. — W. 1,14. — W. — Heads 1,00.

On the left, the architect, his back turned, is unrolling, with one hand, the plan, of which saint Bruno, on the right, is holding the extremity. In the back ground, the completed monastery is seen.

Collection of Louis XVI.

549 *Plan of the old Chartreuse of Paris, borne by two angels.*

H. 2,00. — W. 2,90. — Arched at the top. — W.  
Heads 0,95.

In the fore ground, on the left, on a mound, near two high trees, two monks are conversing together. In the back ground, the view of the Tuileries, the Louvre,

the Seine, the Pont Neuf, and part of the quay, opposite the Louvre.

Collection of Louis XVI.

### 550 *Dedication of the church of the Chartreux.*

H. 2,00. — W. 2,90. — C. — Heads 0,45.

On the left, near a pillar of the church, a Bishop, standing on a sort of estrade, covered with a carpet, on which is a Deacon, is performing the ceremony of dedicating the church. At the foot of the estrade, two boys are seen. Farther off, a Subdeacon, carrying the crosier. In the middle of the church, an arm-chair. In the back ground, the altar.

Collection of Louis XVI.

### 551 *The birth of Cupid.*

H. 1,83. — W. 1,27. — W. — Half S.

Borne on clouds, Venus seen in profile, turned to the left, and placed on a bed, is looking at the child, to whom she has just given birth, and whom one of the Graces is presenting to her. The two other companions of the goddess, are standing behind her, and appear to be admiring the beauty of the young Cupid, on whom one of the Hours, hovering in the air, is scattering flowers.

Collection of Louis XVI.

### 552 *Venus presenting Cupid to Jupiter.*

H. 1,00. — W. 1,97. — W. — Heads 0,80.

On the right, Venus kneeling, holding in her arms the young Cupid, is presenting him to Jupiter, seated on clouds. Juno, Neptune, and Diana, placed near the Father of the Gods, are expressing, like him, their surprise and admiration.

Collection of Louis XVI.

553 *Cupid, reprimanded by his mother, takes refuge in the arms of Ceres.*

H. 1,00. — W. 2,50. — C. — Heads 0,80.

On the left, Venus, seated on clouds, seen in profile, and turned to the right, is menacing with her finger, the young Cupid, who escapes from his cradle, and springs in to the arms of Ceres, kneeling. Farther off, another divinity, seated, her head leaning on her hand.

Collection of Louis XVI.

554 *Cupid receiving the homage of the gods.*

H. 1,00. — W. 1,97. — W. — Heads 0,80.

On the right, Cupid in the arms of Ceres, is seated on clouds; Diana is presenting to him, her bow and arrow; Apollo, the torch of day, and Mercury, his caduceus.

Collection of Louis XVI.

555 *Cupid ordering Mercury to announce his power to the universe.*

H. 1,00. — W. 2,50. — W. — Heads 0,80.

On the right, Cupid adolescent, is half lying on clouds, between two divinities. One of his hands is resting on the arm of Hebe, the goddess of youth, characterized by a wreath of flowers, and the cup in which she holds the nectar, draught of the immortal gods; the other hand leans on the shoulder of the second female, who is holding a lance and a mirror, and who is supposed to represent Beauty. On the left, Mercury, flying in the air, appears to be pointing with his finger, to the spot to which he directs his course.

Collection of Louis XVI.

556 *Cupid stealing Jupiter's thunderbots.*

Diameter 1,36. — Round shape. — C. — Half S.

In the air, Cupid, borne by Jupiter's eagle, holds his bow in one hand, and in the other, the thunderbolts he



has just stolen from the god, who is seen, farther on the left, seated on clouds. In the lower part of the composition, a river, and two naiads, leaning on their urns, are raising their eyes towards Heaven, and appear to be surprised at the boldness of the act. The painter has placed a lion and a tiger near the group, no doubt to indicate that the most ferocious animals submit to his power.

Collection of Louis XVI.

557 *Phaeton asking Apollo to let him drive the chariot of the Sun.*

H. 2,81. — W. 3,55. — C. — Nat. S.

In the center of the composition, and in the back ground, Apollo, before his palace, seated on clouds, encircles the head of his kneeling son, with the bright rays of his crown. On the right, the chariot and horses of the god, and the Hours holding in with difficulty, the impatient steeds. Over Phaeton, in the upper part, Aurora, holding a torch in one hand, and roses in the other. Spring, Summer, and Autumn, are characterized by the flowers and fruits which those seasons produce. The sign of the lion is at the feet of Ceres. On the right, in the fore ground, the Winds, symbols of winter and storms, are blowing, and collecting clouds. On the left, in the upper part, Time, armed with his scythe, is hovering over those divinities, and appears to menace Heaven and Earth.

Collection of Louis XVI.

558 *Clio, Euterpe and Thalia.*

H. 1,32. — W. 1,30. — W. — Half S.

The three sisters are in a landscape, seated in the shade of tall trees. On the left, Clio holds a trumpet in one hand, and rests the other on a book. In the center, Thalia, her back turned, lying at the feet of Clio, and leaning on her knee, is looking at a mask. Behind her, Euterpe is playing on the flute. In the fore ground, a rivulet with reeds.

Collection of Louis XVI.

559 *Melpomene, Erato and Polymnia.*

H. 1,32. — W. 1,38. — W. — Half S.

They are represented in a landscape, at the foot of large trees. On the left, Melpomene, kneeling, is holding in her hands a book of music. On the right, Erato, seated on a mound, her eyes raised towards Heaven, is accompanying the Muse of Poetry, playing on the violoncello, while behind her, Polymnia listening to the music of her sisters, is leaning on a large book.

Collection of Louis XVI.

560 *Urania.*

H. 1,12. — W. 0,75. — Oval shape. — W. — Half S.

Seated on a mound, in the shade of tall trees, the Muse, seen nearly full face, and her head crowned with stars, is leaning on a celestial globe. She holds a compass with the left hand, and is pointing to Heaven with the other.

Collection of Louis XVI.

561 *Terpsichore.*

H. 1,12. — W. 0,75. — Oval shape. — W. — Half S.

She is seated in a landscape, near tall trees, her body turned to the right, her head to the left, and is beating with a rod, the metal rings of a triangle.

Collection of Louis XVI.

562. *Calliope.*

H. 1,12. — W. 0,75. — Oval shape. — W. — Half S.

She is seen in profile, turned to the left, crowned with flowers, seated on a mound shaded by trees, and playing on the harp.

Collection of Louis XVI.

563 *Ganymede carried away by Jupiter.*

H. 1,27. — W. 1,10. — C. — Nat. S.

The eagle is carrying away in the air, the young prince, who is looking with uneasiness towards the earth, seen in the lower part of the painting.

Collection of Louis XVI.

564 *A party of artists.*

H. 1,36. — W. 1,95. — C. — Nat. S.

Among seven men assembled round a table, covered with a cloth, four are seated. One of them, on the left, placed at a corner of the table, has his arms and legs bare; a blue mantle is thrown over his left shoulder, and he is caressing a greyhound; behind him, another is singing, and playing on the guitar; farther off, the third, clothed in a robe trimmed with fur, leans his elbow on the table, his head resting on his hand, and is using a compass. The fourth, seated at the other corner of the table, wears a cuirass and is showing a red and blue flag. Behind the table, an artist, standing before a canvass placed on an easel, holds a drawing book, and is turning his head. The two others are placed near the one playing on the guitar; one of them, holding a cup filled with fruit, is bending towards his neighbour, whose head is crowned with laurels, and who is pointing to a book, which he holds in his hands.

Old collection.

**SUEUR** (*Attributed to LE*).565 *Institution of the Eucharist.*

H. 0,95. — W. 1,10. — C. — Heads 0,75.

Jesus Christ, seen full face, seated in the middle of the table, is surrounded by his disciples. On the left, in the fore ground, one of them, wearing a long red mantle, appears to be conversing with another apostle, seated, and seen in profile.

Old collection.

566 *Christ at the column.*

H. 1,28. — W. 0,66. — C. — Heads 0,58.

Christ, his hands tied behind his back, his head turned to the left, and seen in profile, is bound to a column by two executioners, of whom one, on the left, is kneeling. In the fore ground, on the right, a third executioner, of whom only half of the body is seen, is bending down, and holds a rope in his hands.

Old collection.

SUEUR (*School of LE*).567\* *Christ washing the feet of his apostles.*

H. 0,87. — W. 0,71. — C. — Heads 0,50.

Christ, a knee on the ground, seen in profile, and turned to the right, is washing the feet of one of the apostles, who are surrounding him. In the fore ground, on the right, a vase, and a dog lying down.

Old collection.

**SUVÉE** (JOSEPH-BENOÎT), *born in Bruges in 1743, died at Rome the 9th of February 1807.*

Pupil of Bachelier.

568 *Death of Admiral Coligny.*

H. 3,25. — W. 2,60. — C. — Nat. S.

On the right, the Admiral, standing before the door of his dwelling, presents himself to the assassins, who, at his sight, fall on their knees. One of them is arresting with his hand, one of his companions, standing on the left, who holds a lighted torch in one hand, and a sword in the other. — Signed : *J. B. Suvée. f. 1787.*

Collection of Louis XVI.

**TAILLASSON** (JEAN-JOSEPH), *painter and writer, born in Blaye, near Bordeaux, in 1746, died the 11th of November 1809.*

Pupil of Vien.

569 *Ulysses and Neoptolemus taking from Philoctetes the arrows of Hercules.*

H. 2,77. — W. 2,11. — C. — Nat. S.

Philoctetes, seated on the left, on a rock, discovers that his arrows have been taken away from him; he recognises Ulysses, who had advised the Greeks to abandon him, in the island of Lemnos, and gives vent to his indignation. The warriors are announcing to him that they come from the gods, to lead him to the siege of Troy.

Napoleon Museum.

**TARAVAL** (HUGUES), *painter and engraver, born in 1728, died at the Gobelins, the 18th of November 1785.*

Probably a pupil of his father, Thomas Raphaël Taraval.

570\* *The triumph of Amphitrite.*

H. 3,25. — W. 2,25. — C. — Nat. S.

The goddess, seen in profile, turned to the left, is lying on a sort of shell, drawn by a dolphin with a Cupid on its back. On the left, a Triton is blowing in a conch; on the right, a Nereid is leaning on the dolphin. In the fore ground, on the left, two other Nereids and a Triton, whose back is turned, are sporting among the reeds. In the air, Cupids, holding a wreath of flowers. — Signed: *Taraval 1777.*

Collection of Louis XVI.

**TAUNAY** (NICOLAS-ANTOINE), *born in Paris in 1755, died in the same city, the 20th of March 1830*

Pupil of Brenet and Casanova.



571 *Exterior of a temporary military hospital in Italy.*

H. 1,14. — W. 1,62. — C. — Heads 0,20.

In the fore ground, on the right, sick men, lying on the grass; and near a tree, a soldier on duty, before a tent. Farther off, on the left, other sick men are walking, leaning on crutches. In the center, at the foot of a stairs, leading to a large building erected on the right, and on the door of which is written: *Hospice militaire*, a cart is standing, filled with wounded soldiers. Men are taking them in their arms, and carrying them into the interior of the monument.

Napoleon Museum.

572 *The taking of a city.*

H. 0,81. — W. 1,00. — C. — Heads 0,10.

On the right, numerous inhabitants of a fortified city in flames, are carried away as hostages, and are passing through a gate on the banks of a river, crossed by a bridge. In the fore ground, on the left, two cavaliers are preceding the prisoners, whom other soldiers on horseback, are watching. On the right, several Italian pine trees.

Napoleon Museum.

573 *Peter the Hermit preaching the first crusade (1095).*

H. 0,42. — W. 0,54. — C. — Heads 0,08.

On the right, Peter the Hermit standing on a rock. Before him, on the left, in the shade of a high tree, a warrior on horseback, and another soldier in armor, standing. In the center, a group of men and women kneeling, listening to the proclamation of the holy war. In the fore ground, on the right, a dog, near a pool.

In the back ground, woody mountains. — Signed, on the left : *Taunay*.

Collection of Louis-Philippe.

### 574 *Saint John, preaching.*

H. 0,95. — W. 1,47. — C. — Heads 0,14.

On the right, near a lake, saint John, standing on a mound shaded by a high tree, is holding a cross, and preaching before a numerous assemblage. Among the auditors are seen, in the fore ground, on the right, two warriors, seated on the ground; a woman holding her child on an ass, and in the center a horseman, wearing a helmet, a cuirass, and a shield thrown over his shoulder. In the back ground, on the left, camels, a caravan, and ruins on a woody mountain. — Signed, on a rock : **TAUNAY, RIO DE JANEIRO, 1818.**

Collection of Louis XVIII.

**THÉOLON** (ETIENNE), *born at Aigues-Mortes in 1739, died in Paris, the 10th of May 1790.*

Pupil of Vion.

### 575 *Portrait of an aged woman.*

H. 0,33. — W. 0,28. — W. — Half length quarter S.

She is represented three quarters, turned to the right, her hair combed back, and tied with a ribbon. She wears a neckhandkerchief, open in front, and a black mantelet on her shoulders. — Signed with a monogram formed by the letters THE ; below, the date of 1777.

Old collection.

**THERBOUSCH** (ANNE - DOROTHÉE - LISCEWSKA or LISIEUWSKA), *born in Berlin in 1728, died in November 1782.*

Pupil of her father Georges Liscewski.

**576** *A man lighted by a candle, and holding a glass of wine.*

H. 1,08. — W. 0,92. — C. — Half length, Nat. S.

He is represented nearly full face, his head covered with a white handkerchief, leaning on his right hand, his elbow resting on a table. He wears a green coat, a white satin waistcoat, and a shirt, half open at the neck. On the table are placed, a candle, of which the flame is concealed by a shade, a snuff box, a book, and a bottle.

Napoleon Museum.

**TOCQUÉ** (LOUIS), *born in 1696, died at the Louvre, the 10th of February 1772.*

Pupil of Nicolas Bertin.

**577** *Portrait of Marie Leczinska, Queen of France, born in 1703, died in 1768.*

H. 2,80. — W. 1,90. — C. — Full length Nat. S.

She is represented standing, her body turned towards the left, seen full face, with powdered hair. She wears a dress with large figures, a clasp of diamonds on her breast, a velvet mantle adorned with fleurs de lys, and lined with ermine. She is holding it with one hand, and pointing with the other, to a crown placed on the left, on a cushion also with fleurs de lys, and supported by a gilt table. Behind the Queen, on the right, an arm chair, also ornamented with fleurs de lys. In the back ground, columns, and the interior of one of the halls of the palace. — Signed : *L. Tocqué pinxit, 1740.*

Collection of Louis XV.

**578** *Portrait of Louis de France, Dauphin, son of Louis XV, at the age of 10 years, born in 1729, died in 1765.*

H. 1,95. — W. 1,46. — C. — Full length, Nat. S.

In the interior of a study, the young Prince, standing, wearing a red coat, and the order of the Holy Ghost,

is pointing with the left hand to a terrestrial globe, placed on the ground, on the right, near him. On a table, on the same side, books and papers. In the back ground, columns, and a raised curtain, discovering the sky. — Signed: *L. Tocqué pinxit*, 1739.

Collection of Louis XV.

**579** *Supposed portrait of M<sup>me</sup> de Grassigny.*

H. 0,81. — W. 0,65. — C. — Bust, Nat. S.

She is seen full face, wearing a cap, the lace of which only is seen, the rest being concealed by a black handkerchief tied under the chin. A red velvet pelisse, trimmed with fur, covers her shoulders.

Collection of Louis-Philippe.

**TOURNIÈRES** (ROBERT), *born in Caen in 1668, died in the same city, the 18th of May 1752.*

Pupil of Bon Boulogne.

**580** *Dibutade, drawing the portrait of her lover, by the light of a lamp.*

H. 0,50. — W. 0,35. — Arched at the top. — W.  
— Heads 0,36.

Seated on the right, seen in profile, and turned towards the left, Dibutade is holding a lighted torch in one hand. Aided by a Cupid, she traces on the wall, with the other, the outline of the shadow cast on it by a young man placed on the left, standing before her, and leaning on a sort of low wall, on which a sword is seen.

Napoleon Museum.

**TROY** (JEAN-FRANÇOIS DE), *born in Paris in 1679, died in Rome, the 24th of January 1752.*

Son and pupil of François de Troy.

- 581 *First chapter of the order of the Holy Ghost, held by Henri IV, in the church of the convent of the Grands-Augustins, in Paris, the 8th of January 1595.*

H. 3,84. — W. 3,20. — C. — Nat. S.

On the right, the king, seated on his throne, wearing the grand costume of the order, his hat on his head, is knighting Henri de Bourbon, Duke de Montpensier, kneeling before him, and Henri d'Orleans, first of the name, in presence of the four Grand Officers, Charles de Bourbon, Archbishop of Rouen, Chancellor; Guillaume Pot de Rhodes, Provost, Master of ceremonies; Martin Rusé de Beaulieu, Grand Treasurer, and Claude de l'Aubespine de Verderonne, Recorder. The Herald at Arms, and the Usher are also present at the reception. Farther off, ladies, placed in tribunes divided by columns, are witnessing the ceremony. — Signed, on a pedestal, on the right: DETROY, 1732.

Napoleon Museum.

**VALENCIENNES** (PIERRE-HENRI), *painter and writer, born in Toulouse in 1750, died in Paris, the 16th of January 1819.*

Pupil of Doyen.

- 582 *Cicero, being Questor in Sicily, discovers the tomb of Archimedes, which the Syracusans denied possessing in their territory.*

H. 1,19. — W. 1,62. — C. — Heads 0,12.

In the fore ground, on the right, a man, standing on the edge of a tomb, concealed by bushes, at the foot of a rock, is showing to a group of four personages, the geometrical figure, which Archimedes had recommended to be engraved on his funereal monument. Two other men are trying to break a young tree, growing before the tomb. On the left, the ruins of another tomb; farther



off, a statue of Ceres, and a woman, bringing an offering. Still farther off, a river, crossing the painting, and near the shore, a boat with two men. In the path, passing behind a mound, the heads of several persons are seen, winding their way towards the principal group. Beyond the river, a temple, and buildings erected on the declivity of a chain of mountains, bounding the horizon. — Signed, on the right : *P. Devalenciennes 1787.*

Napoleon Museum.

**VALENTIN**, *born in Coulommiers (Brie) in 1600, died in Rome, the 7th of August 1634.*

The name of his master is unknown.

### 583 *The innocence of Suzannah acknowledged.*

H. 1,75. — W. 2,11. — C. — Half length, Nat. S.

On the left, the young Daniel, seated on a throne, turned to the right, is extending his hand towards a group placed in front of him, and appears to be giving orders to a soldier to seize the Elder, who is the nearest to Suzannah. The latter, her hands crossed on her breast, is accompanied by her two children, the youngest of whom is holding her dress. The figures, with the exception of Daniel, are only seen to the knees.

Old collection.

### 584 *The judgment of Solomon.*

H. 1,76. — W. 2,10. — C. — Nat. S.

Solomon, seated on a throne, the body of the dead child stretched at his feet, is pointing out to a soldier, placed on the left, and armed with a sword, the living child, held by one of the two mothers, whose back is turned. On the right, the other mother is holding her hands on her breast. On the same side, two old men, near the throne. The figures of the two women are only seen to the knees.

Old collection.

585 *The furthing of Cæsar.*

H. 1,11. — W. 1,54. — C. — Half length Nat. S.

On the right, Christ is standing, and holding his mantle with one hand. On the left, a Pharisee with spectacles, is showing him a piece of money. In the center, another Pharisee, looking fixedly at Jesus, appears to be interrogating him, and pointing with his finger to the coin.

Collection of Louis XIV.

586 *A concert.*

H. 1,75. — W. 2,16. — C. — Half length Nat. S.

The eight persons who form this concert, are assembled in a room, round a table covered with a cloth. In the center of the group, on the right, a young girl is accompanying on a spinet, three young men who are singing. Two men are playing on the violin and violoncello; while in front, on the left, a soldier seated, whose back is turned, is playing on the lute; on the right, another soldier, seen in profile, is playing on a hautboy.

Old collection.

587 *A concert.*

H. 1,73. — W. 2,14. — C. — Half length Nat. S.

Near a sort of stone pedestal, ornamented with a bas-relief, on which are placed a pie and a knife, a man, seated on the right, and wearing a hat with feathers, is playing on the lute. Farther off, a woman is playing on the guitar, and a child singing, the hand leaning on a book held by a man, who is also singing. On the left, a man is playing on the violin. Before him, a soldier in armor, whose head is bare, is pouring the wine contained in a bottle surrounded by wicker work, into another bottle. In the back ground, a woman, whose back is turned, is drinking out of a bottle of the same kind.

Old collection.

588 *The fortune teller.*

H. 1,25. — W. 1,75. — C. — Half length Nat. S.

On the left, a young gipsy, standing, is holding the hand of a soldier, seated before a table, with his back turned and is considering it with attention. A young man, placed on the other side of the table, is looking at them; while a man, wearing a hat and mantle is drawing out of the pocket of the gipsy, the head and neck of a black cock. On the right, near the table, an old man, seated, is playing on the harp, and behind him a young girl, on the guitar.

Collection of Louis XIV.

589 *A cabaret.*

H. 0,96. — W. 1,33. — C. — Half length, Nat. S.

Two men and two women are seated round a table of sculptured stone, on which are placed a pie and a knife. On the right, before them, a young man, seated, is playing on the tabour pipe; behind him, standing, a woman wearing an Italian costume, is holding a glass in her hand. On the left, a soldier, his head covered by a black toque ornamented with a white plume, is pouring out of a bottle surrounded by wicker work, a whitish liquor, into his wine glass. On the other side of the table, the second female, seated by his side, is leaning one hand on his shoulder, and holding castanets in the other.

Old collection.

**VERDIER** (FRANÇOIS), *painter and engraver, born in Paris in 1651, died the 19th of June 1730.*

Pupil of le Brun.

590\* *The Assumption.*

H. 3,25. — W. 2,60. — C. — Nat. S.

The apostles are surrounding the tomb of the Virgin, who has just risen from the dead, and is ascending to

Heaven, supported by angels. On the right, some of the apostles, unfolding the winding sheet, find it filled with white roses.

Old collection.

**VERDOT** (CLAUDE), *born in Paris in 1667, died in the same city, the 19th of December, 1733.*

Pupil of Bon Boulogne.

591\* *Saint Paul, at Malta, casting into the fire a viper, which had wound itself round his hand. (Acts of the Apostles, chap. xxviii.)*

H. 0,92. — W. 0,72. — C. — Heads 0,44.

Saint Paul, after having been shipwrecked, takes refuge in the isle of Malta with his companions, and the inhabitants light a blazing fire, in order to warm them. In the center of the composition, saint Paul has just thrown into the fire some vine branches, and a viper, which the heat draws out from them, bites him in the hand. The saint throws the reptile in the fire, and feels no pain from the wound, to the great astonishment of the persons who surround him. In the fore ground, on the left, a man is helping one of the companions of saint Paul out of the water; in the back ground, on the same side, the shipwrecked vessel, and two men carrying wood, are seen.

Napoleon Museum.

**VERNET** (CLAUDE-JOSEPH), *painter and engraver, born in Avignon, the 14th of August 1714, died at the Louvre, the 3d of December 1789.*

Pupil of Bernardino Fergioni, Roman painter.

592 *View of the entrance of the harbour of Marseilles, taken from the mountain called the Moor's Head; 1754.*

H. 1,65. — W. 2,63. — C. — Heads 0,17.

« The fort saint Jean, and the citadel saint Nicolas defend the entrance of the harbour. The painting repre-

sents the different amusements of the inhabitants of the city. In front, the author has painted the portrait of a man 117 years old, in the enjoyment of perfect health. View taken by morning. » (*Catalogue of the Exhibition of 1755.*) — On the painting is written : *peint par Joseph Vernet à Marseille en 1754.* — On the left, J. Vernet has represented himself drawing, surrounded by his family, who are pointing out to him Annibal, aged 117 years. Below the old man is written : *Annibal né en 1638.*

Collection of Louis XV.

593 *View of the interior of the harbour of Marseilles, taken from the cupola of the clock in the park; 1754.*

H. 1,65. — W. 2,63. — C. — Heads 0,17.

« As it is this port which trades the most largely with the East and with Italy, the author has enriched the painting with figures of different nations, from the seaports of the Levant, Barbary, Africa, and others. He has united all that relates to a large commercial city. Morning scene. » (*Catalogue of the Exhibition of 1755.*) — On the painting is written : *Peint par Joseph Vernet à Marseille en 1754.*

Collection of Louis XV.

594 *View of the gulf of Bandol; 1755.*

H. 1,65. — W. 2,63. — C. — Heads 0,13.

« In the distance, the castle and the village, from the coast as far as Marville, are seen. The author has supposed the spectator to be on a vessel at anchor, near la Madrague; he has ornamented the fore ground of his painting with several boats filled with people, who have come to see the fishery. Several other vessels are sailing in different directions. The surface of the water indicates the various effects produced by the wind, and the different colours of the sky. This painting is lighted by the rising sun, as being the time at which the fishery generally takes place » (*Catalogue of the Exhibition of*



1755.) — On the painting is written : *Peint par Joseph Vernet 1755.*

Collection of Louis XV.

595 *View of the new harbour of Toulon, taken from the angle of the park of artillery; 1756.*

H. 1,65. — W. 2,63. — C. — Heads 1,17.

« This view has been selected, because the principal parts of the port are seen from it, and also because, being a military port, it is known as such by the park of artillery in front of the painting. Morning scene. » (*Catalogue of the Exhibition of 1757*). — On the painting is written : *Peint par Joseph Vernet.*

Collection of Louis XV.

596 *View of the city and roads of Toulon; 1756.*

H. 1,65. — W. 2,63. — C. — Heads 0,17.

« The view is taken from a country house, half way up the hill, which is behind the city. The painter has represented the different kinds of amusements of the inhabitants, and the carriages they use to convey them to their country houses, which are called *bastides*. The view is taken in the morning. » (*Catalogue of the Exhibition of 1757*). — On the painting is written : *Peint par Joseph Vernet, à Toulon, 1756.*

Collection of Louis XV.

597 *View of the old harbour of Toulon, taken from the public store-houses; 1756.*

H. 1,65. — W. 2,63. — C. — Heads 0,17.

« In front of the painting, stores are being shipped for the men of war. In the back ground, part of the new harbour is seen. The view is taken at sunset. »

(*Catalogue of the Exhibition of 1757.*) — On the painting is written : *Peint par Joseph Vernet à Toulon, 1756.*

Collection of Louis XV.

598 *View of the roads of Antibes (Provence), taken from the land; 1756.*

H. 1,65. — W. 2,63. — C. — Heads 0,17.

« This port being on the frontier of France, on the side of Italy, garrisoned troops are seen, in front of the painting. The country is enriched with orange and palm trees, which abound in this province. The flowers and fruit, growing at the same time on the orange trees, betoken the season, which is the end of spring. The Alps are seen, covered with snow. The view of the mountains in the back ground, is from Nice and Villefranche, to *San-Remo*. The time is sunset. » (*Catalogue of the Exhibition of 1757.*) — On the painting is written : *Peint par Joseph Vernet 1756.*

Collection of Louis XV.

599 *View of the harbour of Cette (Languedoc), taken from the sea, behind the pier; 1756.*

H. 1,65. — W. 2,63. — C. — Heads 0,13.

« This port being in the gulf of Lyons, where there is often a heavy sea, particularly with southern winds, the painter has represented a storm, with vessels sailing close hauled for the entrance of the harbour. In front, a Maltese brigantine, overtaken by the wind, unable to reach the port, or clear the pier head, is steering to run ashore on the sand. The time is about ten o'clock in the morning. » (*Catalogue of the Exhibition of 1757.*)

Collection of Louis XV.

600 *View of the city and harbour of Bordeaux, taken from the Salinières; 1758.*

H. 1,65. — W. 2,63. — C. — Heads 0,15.

« The two pavilions terminating the Royal Square, are seen in this painting; in one of them is the Hôtel

des Fermes, and in the other, the Exchange; then come part of the Chateau Trompette, the suburb called les Chartrons, and la Palue, in the distance. At the extremity, Lormond, a village about a league below Bordeaux, at the foot of a mountain, which bounds the painting. » (*Catalogue of the Exhibition of 1759.*) — On the painting is written : *Peint par Joseph Vernet à Bordeaux.*

Collection of Louis XV.

601 *View of the city and harbour of Bordeaux, taken from the Chateau Trompette; 1759.*

H. 1,65. — W. 2,63. — C. — Heads 0,17.

« In the painting are seen the Chateau Trompette, the Exchange, the Royal Square, and the equestrian statue of the King; also the Hôtel des Fermes, the Salinières and some of the ship yards. » (*Catalogue of the Exhibition of 1759.*) — On the painting is written : *Peint par Joseph Vernet à Bordeaux, en 1759.*

Collection of Louis XV.

602 *View of the city and harbour of Bayonne, taken half way up the glacis of the citadel; 1761.*

H. 1,65. — W. 2,63. — C. — Heads 0,17.

« The confluence of the two rivers Adour and Nive is seen in the picture. The painter has shown the difference which exists in the colour of their waters. The Adour is crossed by a large wooden bridge, called the bridge of the Holy Ghost, that being the name of the suburb to which it leads. The Nive has also two wooden bridges: the nearest is the bridge of Mayou, and the one in the distance bears the name of Panecau. On the banks of the river, on the side of the city where vessels are moored, a part of the Allée Marine is seen. The buildings, roofed in a uniform manner, in the front of the painting, are public stores for wine; and the road which passes in front, leads to the Barre. The figures in the foreground, are Basque men and women, and other

people from the country. The view is taken at sunset, and the tide is low. » (*Catalogue of the Exhibition of 1761.*) — On the painting is written : *Peint par Joseph Vernet.*

Collection of Louis XV.

603 *View of the harbour and city of Bayonne, taken from the Allée de Boufflers, near the gate of Mousserole ; 1761.*

H. 1,65. — W. 2,63. — C. — Heads 0,15.

« The citadel, the Royal gate, the suburb and bridge of the Holy Ghost are seen. In the distance, Blanc Pignon and the Downs, on which telegraphic signals are erected. The figures represented are Basques, wearing a cap in the shape of a toque, and Basque women, a handkerchief on their heads; Spaniards and Spanish women, from the different places, near Bayonne. The seaman, standing and holding an oar, is a *tillolier*; the women to whom he is talking are also called *tillolières*, from the particular kind of boat which they use; several of which are painted in the composition; also others named *châtibardons*, boats from Dax, etc. The artist has endeavoured to represent all that could characterize the country and its customs; such as the game of *troupiole*, consisting in throwing a mug at each other until, falling on the ground, it gets broken; a *cacolette*, or two women on a horse; a chariot with oxen, such as are used in the country, etc. The view is taken by sunset, at low tide. » (*Catalogue of the Exhibition of 1761.*) — On the painting is written : *Peint par Joseph Vernet.*

Collection of Louis XV.

604 *View of the harbour of La Rochelle, taken from the shore ; 1762.*

H. 1,65. — W. 2,63. — C. — Heads 0,16.

« The two towers seen in the back ground, are at the entrance of the harbour, which becomes perfectly

dry when the tide is low. To throw some variety into the dresses of the figures, the artist has painted the divers costumes of the women from Rochelle, Poitou, Saintonge and Olonne. The tide is high, at the hour of sunset. » (*Catalogue of the Exhibition of 1763.*) — On the painting is written : *Peint à La Rochelle par J. Vernet, en 1762.*

Collection of Louis XV.

605 *View of the harbour of Rochefort, taken from the colonial public stores ; 1762.*

H. 1,65. — W. 2,63. — C. — Heads 0,15.

« The building on the right, in front of the painting, is a rope walk ; those in the back ground, at the other extremity of the harbour, are the stores. A ship in repairs, is getting caulked ; another is on the stocks, and a third in a dock, is being refitted. The fore ground of the composition being near the colonial warehouses, ship stores have been painted there, ready for shipping. Men are landing, and carrying hemp for the rope walk, from which ropes of all kinds are being brought out, to be shipped. A squadron is getting under sail ; the tide is high, it is early in the morning. » (*Catalogue of the Exhibition of 1763.*) — On the painting is written : *Peint à Rochefort par J. Vernet, en 1762.*

Collection of Louis XV.

606 *View of the city and harbour of Dieppe ; 1765.*

H. 1,65. — W. 2,63. — C. — Heads 0,14.

« Fishery being the principal pursuit of the inhabitants, the painter has represented in front of the composition, the different kinds of fishes, caught in those parts, and the varied dresses of the inhabitants. It is early morning. » (*Catalogue of the Exhibition of 1765.*) Signed : *Joseph Vernet f. 1765.*

Collection of Louis XV.



607 *Sea piece. — A wreck.*

H. 0,98. — W. 1,33. — C. Heads 0,11.

In the fore ground, men and women in a boat, are attempting to reach the shore. On the left, seamen, venturing on the point of a rock, are going to their assistance. In the center of the painting, a little in the distance, a vessel is seen, going to pieces on a breaker, on which part of the crew have succeeded in saving themselves. In the back ground, on the right, two vessels in the offing. — Signed : *Joseph Vernet f. 1753.*

Napoleon Museum.

608 *Landscape by moonlight.*

H. 0,44. — W. 0,61. — C. — Heads 0,11.

A river, crossed in its whole width by a fall of water, flows between two masses of rocks. Those in the fore ground, on the right, form a sort of grotto, near which an angler holding his rod, is seated. Another angler standing, is talking to a young woman, holding a basket on her arm. — Signed : *J. Vernet f. 1759.*

Old collection.

609 *Sea piece. — The morning fishery.*

H. 0,83. — W. 1,35. — C. — Heads 0,12.

In the fore ground, men and women are engaged on the shore, gathering together the produce of their fishing; on the left, a tower in ruins is seen, the summit of which is lighted by the sun. On the right, a vessel at anchor; farther off, other vessels, and on the left, a port in the distance. — Signed : *J. Vernet f. 1762.*

Collection of Louis XV.

610 *Sea piece. — A storm at noon.*

H. 0,83. — W. 1,35. — C. — Heads 0,12.

In the center of the composition, a vessel, thrown on rocks by the storm, is going to pieces, while the sailors,

in a boat half swamped, are endeavouring to reach the shore. On the beach, on the right, men are giving succour to the shipwrecked persons. In the distance, on the left, a vessel is seen, steering for the high seas. — Signed : *J. Vernet f.* 1762.

Collection of Louis XV.

# 611 *Sea piece. — Sunset.*

H. 0,83. — W. 1,35. — C. — Heads 0,13.

In a port in Italy, sailors are carrying bales on a chariot, drawn by oxen. Three men and a woman in oriental costume, are standing near them. A large boat, manned, by four rowers, is sailing with passengers, on a pleasure excursion. At the entrance of the port, on the right, a lighthouse is seen; on the left, beyond the arcades of a portico, advancing into the sea, a fort, lighted by the setting sun, whose cannon is announcing the arrival of a vessel. — Signed : *J. Vernet f.* 1762.

Collection of Louis XV.

# 612 *Sea piece. — Night, by moonlight.*

H. 0,83. — W. 1,35. — C. — Heads 0,09.

On the right, sailors are drawing water at a fountain erected on the shore, and keeping watch near a fire, by which they are cooking. In the fore ground, on the left, on rocks, a fisherman and a woman, holding a basket; behind them, a man, lying down and looking at them. Farther off, two vessels at anchor, and several boats; in the horizon, the tower of a port, and a mountain are seen. — Signed on a cask : *Vernet f.*, 1762.

Collection of Louis XV.

# 613 *Landscape. — Morning.*

H. 1,06. — W. 1,43. — C. — Heads 0,20.

On the banks of a river crossed by a bridge, and protected by a tower, before which a cart is passing, a

woman, carrying a basket on her head, is talking to a fisherman. Another woman and a child, are seated near them, and in the middle of the river, three other fishermen in a boat, are drawing their nets.

Collection of Louis XV.

614 *Sea piece. — Night.*

H. 1,08. — W. 1,47. — C. — Heads 0,20.

In the fore ground, on the right, on the sea shore and near a high tree, three men and two women, are round a fire, for the purpose of cooking. Farther off, on the left, a fisherman on a promontory, is drawing his net; a dog is near him. On the same side, a vessel at anchor; and in the back ground, a tower and a port. Moonlight. — Signed : *J. Vernet, f., 1765.*

Collection of Louis XV.

615 *Landscape. — A torrent.*

H. 1,09. — W. 1,48. — C. — Heads 0,22.

The torrent is rushing between steep rocks, and forms on the left, a fall of water. In front, a fisherman is seen, lying on the ground, with his dog near him; also, a woman riding an ass, accompanied by a peasant, who is followed by another dog. — Signed : *J. Vernet, f., 1765.*

Old collection.

616 *Landscape. — Women bathing.*

H. 0,98. — W. 1,62. — C. — Heads 0,13.

Women are bathing in a river, near a fall of water, which flows from high rocks, overlooked by buildings. One of them is standing at the end of a boat, Near the trunk of a tree, other women, nearer by, are dressing, and eating on the grass. Quite in the fore ground, on the right, a man with his back turned, seated on the ground, is holding a staff, and a basket in his hand; near him, a dog drinking. Farther off, on the left, men concealed

in the rocks, are observing the women. — Signed :  
*J. Vernet f., 1772.*

Old collection.

### 617 *Sea piece. — Return from the fishery.*

H. 0,98. — W. 1,62. — C. — Heads 0,14.

In the fore ground, on the left, fishermen are taking fish out of a boat, and carrying them on shore; a group of men and women are looking at them. On the right two Orientals; one of them, seated on the ground, is smoking; the other is walking with a woman. Farther off, on the left, a tower, on the summit of which a standard is waving. In the distance, a vessel at anchor, and a boat with several passengers. Near a wharf, a ship yard, and a lighthouse, at the entrance of a port. — Signed :  
*J. Vernet. f., 1772.*

Old collection.

### 618 *Landscape.*

H. 0,97. — W. 1,62. — C. — Heads 0,13.

Numerous workmen are engaged in banking and paving a wide road, cut in the rock. This road leads to a city, built on a mountain, at the foot of which, on the left, a river is flowing, crossed at some distance by an unfinished bridge. On the right, on a hill, a windmill; on the left, in the back ground, a mass of rocks. In the fore ground, two horsemen, followed by their grooms; one of them (the engineer Perronet, according to the catalogue of the Exhibition of 1818) is reading a paper; while a man, his hat in his hand, is standing near him. Quite on the left, two young girls, near a mile stone, bearing the number 250. — Signed :  
*J. Vernet f., 1774.*

Napoleon Museum.

### 619 *The falls of Tivoli.*

H. 1,24. — W. 1,60. — C. — Heads 0,15.

In the fore ground, on the right, beyond a mass of rocks forming an arch, several cascades are rushing

from other steep rocks, and falling into a river, near which several buildings, and a tower in ruins are seen. Farther off, on the left, a city, and high mountains in the horizon. On the same side, in the fore ground, two fishermen, on the water's edge, and behind them, two women, looking at the fish which they have just caught. On the right, among the rocks, a man, with a loaded mule, looking for a beaten way.

Old collection.

## 620 *Landscape. — View taken near Rome.*

H. 1,01. — W. 1,35. — C. — Heads 0,10.

Towards the center of the painting, a river forming a cascade, flows between high rocks. On the one on the right, on the summit, goats and a goatherd. In the back ground, on the rock placed on the left, a fortified castle. In the fore ground, on the same side, fishermen, seated and lying on the banks of the river. On the right, one of them, in the middle of the reeds, is holding a net.

Old collection.

## 621 *A sea port by moonlight.*

H. 0,99. — W. 1,65. — C. — Heads 0,16.

In the fore ground, on the right, a fire, round which men and women are collected; near them, on the ground, ropes, two pieces of ordnance, and an anchor, on which a seaman is lying. Over the group, and farther off, a building is seen. In the distance, the entrance of a port. Towards the left, two vessels at anchor.

Old collection.

## 622 *A sea port, during a fog.*

H. 0,75. — W. 1,27. — C. — Heads 0,08.

On the right, in the fore ground, two Orientals, one of whom is smoking a long pipe; a wharf, on which bales



of goods and a lighted fire are seen; farther off, at sea, a ship and two boats. Quite near, on the left, a galley, of which only part is seen, is filled with passengers. Behind the galley, a tower in ruins, and in the back ground, other vessels near the shore, on which several buildings are seen.

Old collection.

623 *Sea piece. — A calm at noon.*

H. 0,78. — W. 1,56. — C. — Heads 0,12.

In the fore ground, on the right, fishermen are taking their nets out of a boat. On the left, on a high rock, a large stone, bearing an inscription, is surmounted by an escutcheon. Farther off, a ship at anchor, and several vessels; in the distance, the entrance of a port; on the right a fortress, and on the left, a lighthouse.

Old collection.

624 *Sea piece. — A storm in the evening.*

H. 0,76. — W. 1,54. — C. — Heads 0,12.

In the fore ground, in the center of the composition, a bark high and dry against rocks, near which, sailors are carrying bales and casks, which they are saving from the sea. Farther off, on the left, beyond a man seen on breakers, a large boat, beaten by the waves; then a high coast, ruins, a tower, and in the horizon, a city, lighted by the sun. Farther off, on the right, an immense rock, leaning towards the sea; and at some distance, a vessel struck by lightning.

Old collection.

625 *Sea piece; sunset in foggy weather.*

H. 0,69. — W. 0,98. — C. — Heads 0,08.

In the fore ground, on the left, fishermen are shoving their boat into the water. Farther off, under a rock, advancing into the sea and forming a grotto, a boat with

one man is seen; beyond him, a tower, and a port, in the horizon. On the right, in the fore ground, two men and a woman, near a fire, are attending to the cooking, while fishermen are folding up their nets. At some distance at sea, a ship with several boats alongside. — Signed: *J. Vernet f.*

Old collection.

626 *Sea piece. — Moonlight.*

H. 0,66. — W. 0,98. — C. — Heads 0,06.

In the fore ground, on the left, fishermen are drawing their nets out of the sea, and a man on a rock above water, is fishing with a rod. On the right, near a wharf, a man and a woman, seated on the ground. Farther off, on the same side, a lighthouse, at the extremity of a pier; on the left, two vessels at anchor. In the horizon, a high mountain is seen.

Old collection.

627 *Sea piece. — View taken at noon.*

H. 0,44. — W. 0,65. — C. — Heads 0,06.

In the fore ground, two women, and fishermen drawing their nets out of the water. Farther off, on the left, a ship, a bark, and a skiff. In the back ground, on the right, the tower of a port, several buildings, and a chain of mountains in the horizon.

Old collection.

628 *Sea piece; view taken at sunset.*

H. 0,43. — W 0,65. — C. Heads 0,06.

In the fore ground, on the beach, four men are shoving a boat into the water. On the right, a man and two women are mending their nets, and a third woman, holding a child by the hand, is speaking to a fisherman. Farther off, on the left, a castle on a rock, from which the shore is reached by steps, cut in the stone. Several

persons are getting into a gondola, placed at the foot of the stairs. Other boats are sailing in the offing.

Old collection.

### 629 *View taken near Marseilles.*

H. 0,33. — W. 0,38. — C. — Heads 0,04.

In the fore ground, a boatman is crossing an arm of the sea, enclosed between two rocks. In the fore ground, on the left, a man is fishing with a rod, on one of the banks; and on the other side, two women are standing, near a sailor seated, who is smoking. In the distance, on the left, a vast edifice, built at the foot of high mountains, also vessels close to the shore.

Old collection.

### 630 *View of the environs of Marseilles.*

H. 0,33. — W. 0,38. — C. — Heads 0,04.

On the left, fishermen, standing on the sea shore, are taking their nets out of a boat, moored on the beach. On another shore, on the right, men are unloading a vessel, at anchor near an old tower. Vessels are seen at sea through a fog, which the sun is dispersing.

Old collection.

### 631 *View of the bridge and castle of Saint-Ange, in Rome.*

H. 0,40. — W. 0,77. — C. — Heads 0,05.

In the fore ground, fishermen, placed on a rock, in the middle of the Tiber, are taking their nets out of a boat. Farther off, on the left, an Italian pine tree, the castle and the bridge of Saint-Ange, adorned with statues. On the right, buildings on the other shore.

Old collection.

632 *View of the remains of the Palatine bridge, called Ponte Rotto, in Rome.*

H. 0,40. — W. 0,77. — C. — Heads 0,05.

In the fore ground, on the right, three fishermen are placed on the edge of a promontory, advancing into the Tiber; one of them is holding a rod, another, standing, is carrying a basket; the third is lying down. A boat, towed by two men, is passing under the bridge. In the back ground, on the left, buildings on the water's edge.

Old collection.

**VERNET** (ANTOINE-CHARLES-HORACE, called CARLE), born in Bordeaux in 1758, died in Paris, the 17th of November 1835.

Pupil of Lépicié.

633\* *A deer hunt, the day of Saint-Hubert, in 1818; in the woods at Meudon.*

H. 2,27. — W. 3,28. — C. — Heads 0,30.

« The artist has represented the stag taking to water, in the pond of Ville-d'Avray; his Highness the Count d'Artois, and his Highness the Duke de Berry, being present. » (*Catalogue of the Exhibition of 1827.*) On the right, on the edge of the water, the Count d'Artois, on horseback, accompanied by his suite, is speaking to the Grand Huntsman (the Count de Girardin) holding his hat in his hand. On the left, the huntsmen are riding towards the pond, passing in the midst of groups of washerwomen, and lines on which the linen is drying. On the other side of the pond, ladies in open carriages, and numerous horsemen. In the back ground, on the left, the village of Ville-d'Avray. On the right, woody hills are seen. In the fore ground, on the same side, a game keeper, with his back turned. — Signed, on the right : *Carle Vernet.*

Collection of Charles X.

**VIEN** (JOSEPH-MARIE), *painter and engraver, born in Montpellier, the 18th of June 1716, died in Paris, the 27th of March 1809.*

Pupil of le Grand, of Giral and of Natoire.

**634** *Saint Germain, Bishop of Auxerre, and Saint Vincent, Deacon of the church of Sarra-gossa.*

H. 2,14. — W. 1,64. — C. — Nat. S.

On the left, saint Germain, kneeling, raises his head towards Heaven; opposite to him, saint Vincent, also kneeling, his head bent down, holds a palm in one hand, and a book in the other. In the upper part, an angel, hovering over the two saints, is bringing the celestial crowns, destined to them. Behind saint Germain, an angel, with the episcopal crosier; and before him, on the ground, a mitre and a book, on a page of which is written : *Vien 1755.*

Napoleon Museum.

**635** *Dædalus and Icarus.*

H. 1,95. — W. 1,30. — C. — Nat. S.

In the center of the composition, the young Icarus, holding feathers in one hand, and pointing to Heaven with the other, is seated on a stone, seen nearly full face. He turns his head on the left, towards his father, who is fastening the wings on his shoulders. On the ground, at the feet of Dædalus, a chafing dish, a small earthen vase, and large feathers.

Napoleon Museum.

**636** *The hermit sleeping.*

H. 2,23. — W. 1,47. — C. — Nat. S.

The hermit, seen nearly full face, seated, sleeping at the entrance of a grotto, holds a bow in one hand, and



lets fall his violin from the other, which is half open. On the ground, in the front, on the right, an upset basket, containing vegetables; on the left, a large book and papers, on one of which is written : *Vien in. et pin. Romæ 1750.*

Old collection.

637 *Cupids sporting with flowers, swans and doves.*

H. 2,60. — W. 1,64. — C. — Nat. S.

In the fore ground, on the left, a Cupid is sporting in the water with two swans, and seizes one of them by the wing. On the other side, another Cupid, lying on the grass, one arm leaning on a basket of flowers, holds in the right hand two tulips, and a stalk of hyacinths. Behind the latter, one of his companions is carrying two doves, a blue ribbon round their necks. In the center of the composition, six Cupids, borne on clouds, are sporting with a garland of flowers; the highest one is placing a wreath on the head of the one, who holds a bow in his hand. — Signed in the center : *Vien 1758.*

Old collection.

**VILLEQUIN** (ETIENNE), *born in Ferrière (Brie) in 1619, died the 15th of December 1688.*

The name of his master is unknown.

638 *Jesus curing the blind in Jericho.*

H. 0,33. — W. 0,42. — Cop. — Heads 0,11.

In the center of the composition, Jesus standing, seen in profile and turned to the left, is touching the eyes of a blind man, kneeling before him. Behind the blind man, a man has stopped, and another placed on the right of the Saviour, is stooping to look more closely at the prodigy. Behind Christ, three disciples are contemplating the scene; and on the right, two men are coming out of a temple, of which a column is seen. Farther off, on the same side, a woman, carrying a vase on her head;

on the left, two women, seated on the ground, and in the back ground, a landscape, a city, and rich buildings.

Collection of Louis XIV.

**VINCENT** (FRANÇOIS-ANDRÉ), *born in Paris, the 30th of December 1746, died in the same city, the 3d of August 1816.*

Pupil of Vien.

**639** *Zeuxis choosing as models the finest women of the city of Crotona.*

H. 3,25. — W. 4,20. — C. — Nat. S.

On the left, Zeuxis, seated before his easel, a hand leaning on a round table, on which vases are placed, seems to be admiring a young girl, brought by her mother, standing on an estrade, and whose garments another young girl is stooping to take up. In the fore ground, on the right, a young girl is hiding herself in confusion, in the arms of one of her companions. On the left, behind the painter, three old men. — Signed : *Vincent* 1789.

Collection of Louis XVI.

**640\*** *Henri IV meeting with Sully, wounded.*

H. 2,60. — W. — 1,91. — C. — Nat. S.

« Sully having received several wounds, at the battle of Ivry, retired the day after to Rosny, borne on a sort of litter, hastily made with branches of trees, preceded by his master of the horse and his pages, followed by the prisoners he had made, and by his company of gendarmes; there was something triumphal in his march. The King who happened to be hunting, having met him, appeared to rejoice at the sight, came near the litter, showed him all the tokens of cordiality existing between friends, and told him as he was leaving : Adieu my friend, recover soon, and be assured that you have a Kind master. » (*Memoirs of Sully.*) — Signed : *Vincent* 1786.

Old collection.

**VOUET** (SIMON), *painter and engraver, born in Paris, the 9th of January 1590, died in the same city, the 30th of June 1649.*

Pupil of his father Laurent Vouet.

#### 641 *The presentation of Jesus in the temple.*

H. 3,93. — W. 2,50. — C. — Nat. S.

On the left, the High Priest, followed by several Levites, is receiving on the steps of the temple, the Infant Jesus, whom his mother, kneeling, is presenting to him. The Virgin, wrapped in a large blue mantle, is accompanied by Saint Ann, also kneeling behind her, and by Saint Joseph, who brings an offering of a dove. On the left, in the air, two angels. On the same side, in the fore ground, a young man, holding a child by the hand, and an old man, leaning on a staff.

Napoleon Museum.

#### 642 *The Virgin, the Infant Jesus and Saint John.*

H. 1,11. — W. 0,95. — C. — Half length, Nat. S.

The Virgin, seen full face, seated, and leaning against the trunk of a tree, holds on her knees the Infant Jesus, who is looking at the young Saint John, on the right, clothed in a lamb's skin, and carrying a cross of reeds, ornamented with a scroll. The latter is caressing the Saviour, and the Virgin has her eyes fixen on her son.

Napoleon Museum.

#### 643\* *Christ nailed on the cross.*

H. 1,08. — W. 0,78. — C. — Heads 0,58.

On the left, Christ is nailed on the cross, the foot of which Magdalen is embracing. On the right, the Virgin standing, wrapped in a large blue drapery, is contemplating the agony of her son, and raising her hands

towards him. Behind the Virgin, saint John. and Joseph of Arimathea, the latter on his knees. In the back ground, on the left, soldiers are seen; also cherubs, in the air.

Napoleon Museum.

### 644\* *Christ at the sepulchre.*

H. 0,55. — W. 0,43. — W. — Heads 0,40.

The body of Christ, turned towards the left, supported by two angels, is held on the tomb, in which he is about to be laid. In the fore ground, on the left, Magdalen, kneeling, is holding up the feet of the Saviour. Behind her, the Virgin and Saint John; the latter has his hands joined, and his eyes raised to Heaven. On the right, on the ground, a basket containing a hammer, ropes, and several other things.

Collection of Louis XVIII.

### 645 *Roman Charity.*

Round shape. — Diameter 1,32. — C. — Half length, Nat. S.

In the interior of a prison, a young woman seated, her head turned to the right, her eyes raised to Heaven, is giving the breast to an old man, placed on the left, of whom only the bust is seen.

Old collection.

### 646 *Portrait of Louis XIII.*

H. 1,63. — W. 1,54. — C. — Full length, Nat. S.

The prince is represented seated, turned to the left, crowned with laurels, a staff of command in his hand, clothed in armor, and wearing the order of the Holy Ghost. At his feet, two symbolical figures of females, representing, one on the left, France, the other on the right, Navarre, place themselves under his protection

Behind the King, a red curtain; on the left, in the back ground, trees and the sky.

Collection of Louis XIII.

### 647 *Wealth, an allegory.*

H. 1,70. — W. 1,24. — C. — Nat. S.

A woman crowned with laurels, having wings, wrapped in a yellow drapery, is seated, holding in her arms a child, wearing a blue ribbon. She turns her head on the left, towards a child, also with wings, who is showing to her bracelets, precious stones, and a pearl necklace. In the fore ground, on the same side, and on the ground, gold and silver vases, and jewels. On the right, an open book.

Collection of Louis XIV.

### 648 *Faith.*

H. 1,94. — W. 1,37. — C. — Nat. S.

She is seated, clothed in yellow drapery, holding a heart in the right hand, and a palm in the left; over her, an angel, with a wreath of laurels. Landscape.

Collection of Louis XIV.

**WATTEAU** (ANTOINE), *painter and engraver, born in Valenciennes in 1684, died at Nogent (near Vincennes), the 18th of July 1721.*

Pupil of Gillot.

### 649 *The embarkation for the island of Cytherea.*

H. 1,29. — W. 1,92. — C. — Heads 0,30.

On the right, near a statue of Venus, to which are suspended flowers, a bow and quiver, a pilgrim, having a staff at his feet, is kneeling near a woman sitting down, her head bent, and a fan in her hand. On the



other side, a Cupid, seated on his quiver, his legs bare, his shoulders covered with a black cape, is pulling her by the skirt of her dress. Towards the center of the composition, a man, standing, is attempting to raise by her two hands, a woman whose back is turned, seated on the ground. More to the left, a pilgrim is hurrying away a female whom he holds by the waist, and who is turning back towards the preceding group. A little dog is following them. Under the mound on which those personages are placed, on the left, men, women and Cupids fluttering, are winding their way towards a gilt bark, adorned with flowers. guided by two naked men, lying on their oars. In the back ground, a winding river, between woody hills.

Napoleon Museum.

---

# UNKNOWN ARTISTS.

---

## XIV<sup>th</sup> CENTURY.

### 650 *Christ taken down from the cross.*

H. 1,00. — W. 2,04. — W. — Heads 0,80.

In the center of the composition, Christ dead, lying on the ground, before the Virgin, who is kneeling. Behind the group, on the left, the Abbot Guillaume with the cope; and a holy woman in tears, holding a handkerchief. On the right, Saint John standing, his hands joined; Saint Joseph of Arimathea, wearing a sort of turban, holding the crown of thorns in his hands. In the fore ground, on the same side, Magdalen, kneeling, holding a vase on which is written: LV CIPIO AF. On the left, another holy woman, also kneeling, her hands joined. Near her, a bone and a skull. In the back ground, the Abbey of Saint-Germain-des-Prés, the river, the Louvre, and Montmartre. On the right, Calvary, and the three crosses.

Collection of Louis-Philippe.

## XV<sup>th</sup> CENTURY.

### 651 *Portraits of Jean Juvenal or Juvenel des Ursins and his family.*

H. 1,63. — W. 3,50. — W. — Small S.

Collection of Charles X. — Montfaucon in the *Monuments of the French Monarchy* (vol. III, p. 353), gives the engraving of this picture, with the following description :

« The father and mother are represented, with eleven sons or daughters, ranged according to their age, with inscriptions under each of them, indicating their names

« and professions. The father is kneeling, a sword by his  
 « side, wearing his coat of arms; he has an open book  
 « before him, on one side, and his helmet on the other.  
 « His wife is also kneeling behind him, wearing a nun's  
 « habit (this costume was that of a widow). The inscrip-  
 « tion under both is : *Ce sont les representations de nobles*  
 « *personnes Messire Jehan Juvenel des Ursins Chevalier et*  
 « *Baron de Trainel, Conseiller du Roy, et de Dame Mi-*  
 « *chelle de Vitri sa femme, et de leurs enfants.* Ursins in  
 « those inscriptions is always written by two ss in the  
 « middle, Urssins.

« The first of the children is a Bishop with his crosier,  
 « mitre and cope. His inscription is : *Reverend pere en*  
 « *Dieu Messire Jehan Juvenel des Urssins Docteur en Loys*  
 « *et en Decret, en son temps Evesque et Comte de Beauvais,*  
 « *depuis Evesque et Duc de Laon, Per de France, Conseil-*  
 « *ler du Roy.* He became afterwards Archbishop of  
 « Rheims by the resignation of his brother Jaques, Arch-  
 « bishop of that city. This resignation was confirmed  
 « in Rome. Jaques, being the youngest of the children,  
 « is the last on the list.

« Then comes a lady, dressed in a nun's habit, (the  
 « costume of a widow), nearly like that of her mother.  
 « Under her, is written : *Jeanne Juvenel des Urssins qui*  
 « *fut conjointe par Mariage avec noble homme Maistre*  
 « *Nicohla Brutart Conseiller du Roy.*

« The following is a military man, wearing his coat  
 « of arms; under him is written : *Messire Loys Juvenel*  
 « *des Urssins, Chevalier, Conseiller et Chambellan du Roy*  
 « *et Bailly de Troyes.*

« Then come two ladies, dressed in the same man-  
 « ner; the first bears this inscription : *Dame Jehanne*  
 « *Juvenel des Urssins, qui fut conjointe par mariage*  
 « *avecque Pierre de Chailly.* The second : *Damoiselle Eude*  
 « *Juvenel des Ursins qui fut conjointe par mariage à*  
 « *Denis des Mares escuyer. Seigneur de Done.*

« The following is *Denis Juvenel des Urssins Escuyer,*  
 « *Eschanson de monseigneur Loys, Delphin de Viennois et*  
 « *Duc de Guienne.*

« The nun who comes next, has this inscription :  
 « *Seur Marie Juvenel des Urssins religieuse à Poissy.*

« Then comes the Chancellor; he wears his coat of  
 « arms, and is kneeling on a prie Dieu, having before  
 « him an open book, near which is a helmet. The in-  
 « scription is : *Messire Guillaume Juvenel des Urssins,*

« *Seigneur et Baron de Trainel, en son temps Conseiller du Roy, Bailly de Sens, depuis Chancelier de France.*

« The following is *Pierre Juvenel des Urssins, Escuyer.*

« The last but one, *Michel Juvenel des Urssins, Escuyer et Seigneur de La Chappelle en Brye.*

« The last of all was Archbishop of Rheims, and wears here the crosier, mitre and cope. The inscription is this : *Très révérend Père en Dieu Messire Jaques Juvenel des Urssins, Archevesque et duc de Reins, premier Per de France, Conseiller du Roy, et Président en la chambre des Comptes.* »

652 *Portrait of Guillaume Juvenal or Juvenel des Ursins, Lord and Baron de Traynel, Chancellor of France, under Charles VII and Louis XI, born in Paris, the 15th of March 1400, deceased the 23d of June, 1472.*

H. 6,92. — W. 0,74. — W. — Bust, Nat. S.

He is represented turned to the right, bareheaded, wearing a robe trimmed with fur, with a purse in his belt; his hands are joined, and he is praying before a table, on which is placed a book on a cushion. In the back ground, panels of green marble, inlaid in carved and gilt wood work; muzzled bears, standing in the chapiters of the two pilasters, are supporting escutcheons of the family of the Juvenal des Urssins.

Collection of Louis-Philippe.

653 *Portrait of Charles VII, King of France, born in 1403, deceased in 1461.*

H. 0,86. — W. 0,72. — W. — Bust, Nat. S.

He is seen three quarters, turned to the right, wearing a hat with a turned up brim, which, as well as the crown, is adorned with figures in the shape of golden points. His robe is of red velvet, trimmed with fur at the collar and sleeves. His hands are joined, and resting on a brocade cushion, placed before him. On each side, a

blue curtain, tied in the middle. — On the upper part of the frame, is written :

LE TRES VICTORIEUX ROY DE FRANCE.

And lower down :

× CHARLES × SEPTIESME × DE CE NOM.

Collection of Louis-Philippe.

### 654 *Portrait of a woman.*

H. 0,36. — W. 0,26. — W. — Bust, Small S.

The head is seen nearly in profile, and turned to the right. She wears the costume of the women of the time of Louis XII; her cap, covered with a sort of black veil, is ornamented with red, black and white beads. A blue silk dress, with sleeves trimmed with fur, partly covers a red velvet underdress, and a medal hanging on her breast. She wears a necklace with a clasp, also a gold chain, to which is hanging a large medallion, enriched with precious stones, representing Saint John the Baptist. She holds in her left hand, a scroll on which is written : DEQVOILQUE NONVEDE, YO MY RECORDE. The golden ground of the painting is sprinkled with heart's ease. The same flower, and bunches of *forget me not* are also painted on the frame, and between each flower, are seen the letters s and e, placed alternately.

Collection of Louis-Philippe.

XVI<sup>th</sup> CENTURY.

### 655 *Portrait of Guillaume, Baron of Montmorency, Knight of Honour to Louise de Savoie, Duchess d'Angoulême, mother of Francis I, deceased in 1531.*

H. 0,40. — W. 0,29. — W. — Bust, Nat. S.

He is represented with white hair, his head seen three quarters, turned to the right, and bald on the top. His hands are joined, and he wears over a red garment, ano-



ther, of black velvet trimmed with fur, open at the sleeves. In the upper part of the painting, the word **APLANOS** (for ΑΠΛΑΝΟΣ), is written, and under the portrait the following inscription :

Le baron de Montmorency ×  
 Nommé Guillaume × près ainsy ×  
 Qu'est cy pourtraict l'an mil en date ×  
 Cinq centz vingt et cinq pour bon acte ×  
 Rediffya ce temple ley ×

Old collection.

### 656 *A ball at the court of Henri III.*

H. 1,20. — W. 1,83. — C. — Heads 0,70.

In the interior of a large hall, gentlemen and ladies of the Court are dancing in a round, and holding each other by the hand. On the left, several personages standing, among whom is seen, in front, the King Henry III near his mother, Catherine de Médicis. By his side, a woman, seated on a stool, with her back turned. In the back ground, musicians, and on the right, in the fore ground, two small dogs. The floor is strewed with flowers.

Old collection.

### 657 *Ball given at the Court of Henri III on the occasion of the marriage of Anne, Duke de Joyeuse, with Marguerite de Lorraine, celebrated in the church of Saint-Germain-l'Auxerrois the 24th of September 1581.*

H. 0,41. — W. 0,65. — Cop. — Heads 0,16.

In a hall ornamented with pilasters and niches, in which statues are placed, on the left are seen, seated under a canopy, Henri III, Catherine de Médicis and Louise de Lorraine, wife of the King. The second personage standing behind Catherine and the Queen Louise, seems to be the Duke de Mayenne. Quite on the left, the Duke de Guise, surnamed *le Balafré*, his hand leaning

on the King's chair, and Marguerite de Navarre. In the center of the composition, the Duke de Joyeuse advances, leading his wife Marguerite de Lorraine by the hand. On the right, a woman seated, with her back turned, holding a fan; and farther off, musicians playing on the lute; gentlemen, ladies and halberdiers.

Old collection.

#### XVII<sup>th</sup> CENTURY.

### 658 *Portrait of Louis XIV in the uniform of the Cent Suisses.*

H. 1,22. — W. 0,85. — Oval shape. — C. —  
Half length, Nat. S.

He is seen three quarters, turned to the right, wearing a large wig, a lace neckcloth, a white baldric embroidered with gold, red ribbon bows on the right shoulder, and a black coat edged with gold; his right hand, which is gloved, is leaning on a cane. In the back ground, a raised curtain discovers a palace on the right.

Old collection.

### 659 *Portrait of Molière (Jean-Baptiste Poquelin), born in 1622, deceased in 1673.*

Round shape. — Diameter 0,70. — C. — Bust,  
Nat. S.

The body is turned to the right, and the head, seen three quarters, towards the left. He wears a wig, small moustaches, a brown morning gown, lined with yellow, and a shirt trimmed with lace. — On the upper part of the painting is written : JEAN. BAPTISTE. POQUELIN. DE. MOLIÈRE.

Old collection.

XVIII<sup>th</sup> CENTURY.660 *Portrait of a woman.*

H. 0,74. — W. 0,60. — C. — Half length, Nat. S.

She is seen full face, her arms placed over each other, and holding a book in her left hand. She wears a red silk dress, trimmed with sable, and her head is covered with a black silk handkerchief, tied under the chin.

Collection of Louis-Philippe.

---

# CHRONOLOGICAL TABLE

OF THE

## FRENCH ARTISTS

WHOSE WORKS ARE MENTIONED

IN THE THIRD PART OF THE CATALOGUE OF PAINTINGS

EXHIBITED IN THE GALLERIES OF THE LOUVRE.

### XVI<sup>th</sup> CENTURY.

	Born.	Died.
Clouet (François), <i>called</i> Jehannet.....	About 1500	1572
Cousin (Jean).....	About 1500	about 1589
Gourmont (Jean de).....	Lived in	1557
Dubois (Ambroise).....	1543	1615
Fréminet (Martin).....	1567	1619
Vouet (Simon).....	1590	1649
Perrier (François).....	1590	1656
Nain (The brothers Le).....	Painted from 1629	to 1677
Poussin (Nicolas).....	1594	1665
Stella (Jacques).....	1596	1657
Maire-Poussin (Pierre le).....	1597	1659

### XVII<sup>th</sup> CENTURY.

Valentin.....	1600	1634
Blanchard (Jacques).....	1600	1638
Mosnier (Jean).....	1600	1656
Gellée (Claude), <i>called</i> Le Lorrain.....	1600	1682
Hire (Laurent de la).....	1606	1656
Mignard (Pierre).....	1610	1695
Fresnoy (Charles-Alphonse du).....	1611	1665
Baugin (Lubin).....	Painted in	1645
Bourdon (Sebastien).....	1616	1671

	Born.	Died.
Sueur (Eustache le).....	1617	1655
Villequin (Etienne).....	1619	1688
Brun (Charles le).....	1619	1690
Patel senior..... About	1620	about 1676
Courtois (Jacques), <i>called</i> le Bourguignon.....	1621	1676
Coypel (Noël).....,.....	1628	1707
Lambert (Martin).....	1630	1699
Fèvre (Claude le).....	1633	1675
Monnoyer (Jean-Baptiste).....	1634	1699
Fosse (Charles de la).....	1636	1716
Licherie (Louis)..... About	1642	1687
Corneille (Michel), <i>called</i> the Elder.....	1642	1708
Jouvenet (Jean).....	1644	1717
Blond (Jean le).....	1645	1719
Corneille (Jean-Baptiste), <i>called</i> the Younger...	1646	1695
Colombel (Nicolas).....	1646	1717
Parrocel (Joseph).....,.....	1648	1704
Friquet (Jacques-Claude), <i>called</i> de Vaux-Rcse.	1648	1716
Ferdinand junior (Louis-L.).....	1648	1717
Boulogne (Bon), <i>called</i> the Elder.....	1649	1717
Santerre (Jean-Baptiste).....	1650	1717
Patel junior..... About	1650	1717
Puget (François)..... Painted in	1684	1707
Verdier (François).....	1651	1730
Hallé (Claude-Guy).....	1651	1736
Allegrain (Étienne).....	1653	1736
Fontenay (Jean-Baptiste-Blain de).....	1654	1715
Largillière (Nicolas).....	1656	1746
Martin (Jean-Baptiste), <i>called</i> the Elder.....	1659	1735
Rigaud (Hyacinthe).....	1659	1743
Coypel (Antoine).....	1661	1722
Desportes (François).....	1661	1743
Marot (François).....	1667	1719
Verdot (Claude).....	1667	1733
Bertin (Nicolas).....	1667	1736
Tournières (Robert).....	1668	1752
Dulin (Pierre).....	1669	1748
Galloche (Louis).....	1670	1761
Chavannes (Pierre-Domachin, sieur de). About	1672	1744



	Born.	Died.
Cazes (Pierre-Jacques).....	1676	1754
Raoux (Jean).....	1677	1734
Clerc (Sebastien le).....	1677	1763
Troy (Jean-François de).....	1679	1752
Martin (Pierre-Denis), <i>called the Younger.</i>		
Painted in.....	1722	
Grimou (Alexis).....	About 1680	about 1740
Watteau (Antoine).....	1684	1721
Loo (Jean-Baptiste van).....	1684	1745
Nattier (Jean-Marc).....	1685	1766
Oudry (Jean-Baptiste).....	1686	1755
Moine (François le).....	1688	1737
Lancret (Nicolas).....	1690	1743
Restout (Jean), second of the name.....	1692	1768
Octavien (François).....	About 1695	1736
Manglard (Adrien).....	1695	1760
Desportes (Claude-François).....	1695	1774
Pater (Jean-Baptiste-Joseph).....	1696	1736
Tocqué (Louis).....	1696	1772
Subleyras (Pierre).....	1699	1749
Silvestre (Charles-Nicolas de).....	1699	1767
Chardin (Jean-Baptiste-Siméon).....	1699	1779

XVIII<sup>th</sup> CENTURY.

Bar (Bonaventure de).....	1700	1729
Natoire (Charles-Joseph).....	1700	1777
Frontier (Jean-Charles).....	1701	1763
Aved (Jacques-André-Joseph).....	1702	1766
Boucher (François).....	1704	1770
Loo (Charles-André), <i>called Carle van.</i> .....	1705	1765
Favray (le chevalier Antoine de), born in 1706,		
was still living in.....	1789	
Loo (Louis-Michel van).....	1707	1771
Descamps (Jean-Baptiste).....	1711	1791
Pierre (Jean-Baptiste-Marie).....	1713	1789
Vernet (Claude-Joseph).....	1714	1789
Vien (Joseph-Marie).....	1716	1809

	Born.	Died.
Bertry (Nicolas-Henri-Jeaurat de). Was still living in.....	1793	
Maehy (Pierre-Antoine de)..... About	1722	1807
Porte (Henri-Horace-Roland de la).....	1724	1793
Lagrenée (Louis-Jean-François), <i>called</i> the Elder	1724	1805
Bachelier (Jean-Jacques).....	1724	1806
Greuze (Jean-Baptiste).....	1725	1805
Doyen (Gabriel-François).....	1726	1806
Drouais (François-Hubert).....	1727	1775
Therbousch (Anne-Dorothée Liscewska).....	1728	1782
Taraval (Hugues).....	1728	1785
Brenet (Nicolas-Guy).....	1728	1792
Lantara (Simon-Mathurin).....	1729	1778
Casanova (François).....	1730	1805
Restout (Jean-Bernard).....	1732	1797
Fragonard (Jean-Honoré).....	1732	1806
Prince (Jean-Baptiste le).....	1733	1781
Robert (Hubert).....	1733	1808
Boissieu (Jean-Jacques).....	1736	1810
Barbier <i>called</i> the Elder (Jean-Jacques François le)	1738	1826
Théolon (Étienne).....	1739	1780
Bruandet.....	"	1803
Lagrenée (Jean-Jacques), <i>called</i> the Younger. About.....	1740	1821
Callet (Antoine-François).....	1741	1823
Suvée (Joseph-Benoît).....	1743	1807
Ménageot (François-Guillaume).....	1744	1816
Peyron (Jean-François-Pierre).....	1744	1820
Marne (Jean-Louis de).....	1744	1829
Taillasson (Jean-Joseph).....	1746	1809
Vincént (François-André).....	1746	1816
David (Jacques-Louis).....	1748	1825
Valenciennes (Pierre-Henri).....	1750	1819
Saint-Ours (Jean-Pierre).....	1752	1809
Drolling (Martin).....	1752	1817
Regnault (Jean-Baptiste).....	1754	1829
Perrin (Jean-Charles-Nicaise).....	1754 about	1831
Lusurier (Catherine)..... Died young in		1781
Taunay (Nicolas-Antoine).....	1755	1830

	Born.	Died.
Brun (Elisabeth-Louise Vigée, M <sup>me</sup> le).....	1755	1842
Fèvre (Robert le).....	1756	1831
Prud'hon (Pierre).....	1758	1823
Vernet (Antoine-Charles-Horace, <i>called</i> Carle)...	1758	1835
Bidauld (Jean-Joseph-Xavier).....	1758	1846
Landon (Charles-Paul).....	1760	1826
Lethière (Guillanne-Guillon).....	1760	1832
Gauffier (Louis).....	1761	1801
Boily (Louis-Léopold).....	1761	1845
Drouais (Jean-Germain).....	1763	1788
Hennequin (Philippe-Auguste).....	1763	1833
Fabre (François-Xavier).....	1766	1837
Girodet de Roucy Trioson (Anne-Louis).....	1767	1824
Rièsener (Henri-François).....	1767	1828
Benoist (Marie-Guilhelmine, Laville-Leroulx)...	1768	1826
Meynier (Charles).....	1768	1832
Gérard (François, baron).....	1770	1837
Gros (Antoine-Jean, baron).....	1771	1835
Guérin (Pierre-Narcisse, baron).....	1774	1833
Bertin (Jean-Victor).....	1775	1842
Granet (François-Marius).....	1775	1849
Boisselier the Elder (Felix).....	1776	1811
Bouillon (Pierre).....	1776	1831
Forbin (Louis-Nicolas-Philippe-Auguste count de)	1777	1841
Mayer (M <sup>lle</sup> Constance).....	1778	1821
Langlois (Jérôme-Martin).....	1779	1838
Sigalon (Xavier).....	1788	1837
Pagnest (Amable-Louis-Claude).....	1790	1819
Géricault (Jean-Louis-André-Théodore).....	1791	1824
Cochereau (Mathieu).....	1793	1817
Robert (Louis-Léopold).....	1794	1835
Michallon (Achille-Etna).....	1796	1822
Prince (A.-Xavier le).....	1799	1826

XIX<sup>th</sup> CENTURY.

Bonnington (Richard-Parkes).....	1801	1828
Berge (Auguste-Charles de la).....	1807	1842









Imperial Museum of the Louvre  
THE GALLERIES  
OF PAINTINGS











A standard 1D barcode is located at the bottom of the page, used for document tracking and identification.

31197 20110 5100

All library items are subject to recall at any time.

[illegible]

Brigham Young University

26W 12/92

